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77L LONDON. Victoria & Albert Museum

SCIENCE AND ART DEPARTMENT,

South Kensington Museum.

CATALOGUE

OF

THE LOAN EXHIBITION

OF

FANS,

MDCCCLXX.

1870

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INTRODUCTION.

A FAN is dryly described by Dr. Johnson as 'an instrument used by ladies to move the air and cool themselves.' The more genial 'Spectator' (No. 103), while he prettily calls the Fan 'a little modish machine,' strangely proposes to *drill* the ladies to its use, and by the martinet commands, 'Handle your Fans;' 'Unfurl your Fans;' 'Ground your Fans;' and so on to the climax 'Flutter your Fans,' to show them how to express all their emotions. But the ladies would have taught him better, and it is clear that they alone are competent to use and to describe the uses of their pretty toy, which a poet has called 'The sceptre of the world.'

A French lady, who had the character of being one of the most *spirituelle* of the Court of Louis XIV., wrote to her friend, Madame de Stael: 'Supposons une femme delicieusement aimable, magnifiquement parée, pétrie de grâces; si avec tous ces avantages elle ne sait que bourgeoisement manier l'éventail, elle aura toujours à craindre de se voir l'objet du ridicule. Il y a tant de façons de se servir de ce précieux colifichet qu'on distingue par un coup d'éventail la princesse de la comtesse, la marquise de la roturière. Et puis, quelles grâces ne donne pas l'éventail à une dame qui sait s'en servir à propos! Il serpente, il voltige, il se resserre, il se déploie, il se lève, il s'abaisse selon les circonstances. Oh! je veux bien gager en vérité, que dans tout l'attirail de la femme galante et la mieux parée, il n'y a point d'ornement dont elle puisse tirer autant de parti que de son éventail.'

With these essential qualifications the Fan must have been a female necessity from the earliest times; and such appears to have been the case, for in various forms and materials its use may be traced in the ancient monumental and other records of Japan, China, India, Persia, Greece, and Rome, as well as in the poetic allusions of classic literature. It was, and continues to be, employed in the service of religion, and as the decorative emblem of sovereignty; and is fashionable in every hot-sunned clime, sometimes with both sexes, for its material uses as a

shade to the face, to cool the heated features, or as a *chasse-mouche.*

During the dark ages we may not expect to find any traces of the Fan in Europe. The first mention of it appears in the cathedral and abbey records of the early part of the thirteenth century, which refer to it as an appendage for decorating the ceremonials of the church. But later in the century Fans were worn in Italy by the ladies, suspended from their girdles, and were then made of feathers fixed in a richly carved and decorated handle.

The *folding* Fan was an early invention of the Japanese, who have always been famed for their skill and excellence in its manufacture. Adopted in China, it was brought from that country into Portugal during the fifteenth century; and in the next century appears to have been in general use in Portugal, Spain, and Italy. From Spain, in the sixteenth century, it found its way into France with the Italian perfumers in the suite of Catherine de Medici, soon became fashionable at court, and was in great favour with the *mignons* of Henry III.

In England, Fans were a female ornament in the reign of Henry VIII., and are said to have been introduced in the preceding reign. Queen Elizabeth wore a Fan as part of her sumptuous attire. It was an acceptable present from a courtier, and there is a particular record of the presentation of one to her majesty on her birthday. In her portrait at Gorhambury, she holds in her hand a small folding Fan, and the same may be traced in other contemporary portraits.

From this time the Fan appears to have been, throughout Europe, an essential part of a lady's dress; but its chief manufacture, following the Chinese model, was located in France, and in the reign of Louis XIV. attained great excellence, especially in its carved stick. Gold and precious stones, painting and miniature, the finest papers from China, and taffetas from Florence, united to embellish it The trade grew in importance, and the manufacturers were incorporated and enabled to make laws for its regulation, and were at the same time endowed with several privileges. In the succeeding reign the manufacture reached its height in France, no less than five hundred manufacturers finding, it is said, employment in Paris in 1753.

During the same period the Fan came into general use in England, the feather Fan being the earliest worn; and there

appears to have been a considerable trade established here in the last half of the century, as we learn from a petition to the House of Commons—'The Fann-makers' grievance, by the importation of Fanns from the East Indies.' 'That the manufactures of Fanns and Fann-sticks, though it may seem slight to some, is certainly at this time of very great consequence to a very considerable branch of the trade of England, for that it employs multitudes of men, women, and children, in making the sticks, papers, leathers, in ordering the silk (which paper, leather, and silk is manufactur'd in this nation); likewise great numbers employ'd in painting, varnishing, and japanning; and further that untill there be put a stop to the importation of Indian Fanns and Fann-sticks, of which it can be proved that 550,000 have lately been brought over, great numbers of poor people, continually employed in the work, must otherwise inevitably perish.'

Following this, it appears that in the twelfth year of Charles II. a protecting duty of 40*s.* per dozen was imposed upon Fans, and, if painted, their importation was strictly prohibited. In the reign of Queen Anne, the London manufacturers obtained a charter of incorporation, and from thenceforth the trade in Fans within the city was limited to the members of the corporation, and continued to flourish. Referring to the reign of George II., Nollekens, the eminent sculptor, tells, that when his wife was a girl, her father's intimate friend, Goupy (a well-known water-colour draftsman, who died in London 1763), was considered the most eminent of the fan-painters, and that fan-painting was then so fashionable that the family of 'Athenian Stuart' placed him as a pupil to Goupy, conceiving that by so doing they had made his fortune; and we learn from other sources that Stuart originally gained his livelihood by painting Fans. Maintaining its prosperity till towards the commencement of the present century, fan-making then began to decline, and finally collapsed on the removal of the protective duties as a part of the system of free-trade. About twenty years since an influential member of the Fanmakers' Company presented to each of his fellow-members a commemorative Fan; and though the corporation is maintained, there does not now remain a fan-maker in London.

Throughout the eighteenth century the French successfully maintained their supremacy in the manufacture. But early in that century, Fans of good pretensions were made in Italy, Spain, Hol-

land, Germany, and also, as has been shown, in England. The Italian Fan was often finely painted after some mythological subject of one of the great native masters, with a simple and appropriate stick; the Spanish Fan, richly coloured, represented some incident of gallantry or love, the stick of mother-of-pearl gaily carved and gilt; the small Dutch ivory Fan of the end of the seventeenth century, beautifully painted by one of the masters of the Low Countries, was frequently imported into Paris, and decorated in *Vernis Martin*, was greatly esteemed; the German Fan clearly possessed a marked nationality, with its painted ivory stick sometimes ingeniously carved *à corbeille;* and, lastly, the English Fan, of about the middle of the century, was a production by no means destitute of taste, showing both industry and skill in its adapted design. But at the present time the only Fans produced here are of the plainest character, made of paper, or of white wood, sometimes coarsely pierced and decorated with rude groups of flowers. A similar cheap manufacture is carried on at Vienna, from whence many Fans are exported, some of them to this country.

As the art called '*Vernis Martin*' has been so much employed in the decoration of Fans, many fine examples of which will be found in this collection, it may not be out of place to give such facts as can be gleaned respecting the original designer of this novel and beautiful work, of whom so little appears to be known. Martin is reported to have been a coach-painter in Paris in the reign of Louis XIV., and was the inventor of the fine varnish which bears his name. He was probably skilled in all the heraldic and artistic decorations then lavished upon carriage-panels. He has been described as 'a famous painter and chemist'—his fame is celebrated in the verse of Voltaire; and it is evident that he was something more than a mere '*vernisseur*,' as has been supposed. Then with regard to the Fans themselves, though remarkable for their fine varnish, they are far more distinguished by the peculiar beauty and novelty of their ornamentation. While the centre design is usually by a master of the Low Countries or of the French school, the originality, and (if subordinate not less artistic) merit of the general tasteful decoration, its exquisite finish, brilliancy, and colour are surely the work of a master-hand; and whose but Martin's, who has given a name to this characteristic art? The number of his works testify that he had pupils or assistants, some of whom probably attempted to con-

tinue his peculiar manner; but their imitations, though few, are apparent, failing even in the great merit of the varnish, the secret of which probably died with Martin. Yet Fan decoration to this day is not beyond the influence of his original taste.

The dress Fan of a high character is now exclusively made in Paris. In no other city does a modern Fan command a price of 100*l.*, and the makers may well claim to have made all Europe tributary to them, admitting, however, that they cannot rival the cheap and remarkable quality of the Chinese Fan. This pre-eminence, which we readily grant, is evident in the present collection. It depends upon a combination of skill. The Fan-maker, *Eventailliste*, calls himself the inventor or designer, and he well merits the title. He employs able artists to paint the principal decoration for the mount, and to carve and decorate the stick. These parts, which are produced under his direction, he combines and fits up, exercising a controlling taste, which gives a name and individuality to the works of the chief Parisian makers. Thus the Fan, like the pin, is a work of many hands,—the painter, the carver, the gilder, and the jeweller, with several inferior artisans. In some instances the complete Fan is the design of an eminent artist, who thus gives to it an uniform, harmonious character.

The present Exhibition is a part of the scheme of the Department of Science and Art for the Art Instruction of Women. To promote this object, the Department offered prizes in competition for Fans painted by the students in the Female Schools of Art in 1868, and again in 1869. The Fan-mount, to which in the first of these years the chief prize was awarded, is included in this Exhibition, and it is intended to continue the competition; Her Majesty also graciously purposes to offer a Fan prize for competition at the International Exhibition of 1871. Those therefore, who desire to compete may now have the great advantage of seeing all the best Fans which can be brought together, and of studying, not servilely copying, what is in every respect most appropriate, tasteful, and novel, as well as what should be avoided. But, as has been already shown, the mount which is the object of competition is only a portion of the completed Fan.

Some interesting facts relating to the Paris manufacture of Fans appear in the Report of the Délégations Ouvrières, Paris Universal Exhibition, 1867. It is stated that the Fan-stick is specially made in the Departement de l'Oise, and that mother-of-

pearl, ivory, bone; sandal-wood, and other domestic and foreign woods are used; the manufacture in mother-of-pearl being carried on at Andeville, and in the other materials at St. Genévièvé. The work is chiefly domestic, the artisan, his wife, and children taking a share in it, and frequently attaining great skill by their own untaught industry and talent. The finely painted mount is exclusively Paris work, the most esteemed artists being frequently employed. The Fans thus produced are made under the direction of the principal dealers in Paris, and are of the highest quality, usually representing some speciality which belongs to their producer. In England, the trade has not found such a development, and its future extension would seem to depend upon the uprising here of men of taste and capital, who, as producers and sellers, shall occupy the place of the Paris *Eventailliste*.

The arrangement of the Exhibition was commenced with the intention to classify the Fans according to country and date. But it was felt right to defer to the wishes of several important contributors, that their collections should not be separated, and the original plan was necessarily abandoned. So far as it had proceeded, however, a difficulty, and indeed uncertainty, was experienced in assigning to some Fans the country to which their manufacture might be most correctly attributed. The workmen of one country have been tempted to another, Chinese carvers even having been brought to Europe; the parts of Fans in which any country has excelled have been imported into another, and used with its native manufacture. In all cases novel taste, approved by fashion, has never failed to become the object of universal imitation.

The Collection is an evidence of the kindness with which a great number of valuable and highly interesting Fans have been very graciously lent for exhibition. The contributions, especially of Her Majesty, and, by the valued assistance of M. du Sommerard, of the Empress of the French, and of several possessors of Fans in Paris, will be most cordially recognised, and will surely prove objects of great public interest and pleasure.

SAM. REDGRAVE.

May, 1870.

[NOTE.—Several Fans were offered when it was no longer possible to include them in the present arrangement. But it has been thought well that no Fans which are important from their art, novelty, or interest, should be omitted, and any such will now continue to be received, and will be arranged supplementarily.]

CATALOGUE.

LENT BY — NO.

MR. A. B. MITFORD, Hobart Place, Eaton Square. — 1

JAPANESE MAN'S FAN. MODERN. *Mount*, paper dashingly tinted in white, blue, and red, with some enigmatical ornaments.

From Kanasawa, on the west coast of Japan, the capital of the Prince of Kaga, the richest noble in the realm. The Fans from this city are prized.

MR. A. B. MITFORD, Hobart Place, Eaton Square. — 2

JAPANESE FAN. MODERN. *Mount*, paper, blue ground ornamented with flowers, and splashed with silver. *Stick*, plain cane.

Used by dancing or singing girls.

MR. A. B. MITFORD, Hobart Place, Eaton Square. — 3

JAPANESE COURT FAN. MODERN. *Mount*, red paper, slightly ornamented in oxydized metals. *Stick*, plain cane.

Presented to Mr. Mitford by the Tycoon of Japan.

GENERAL SIR J. HOPE GRANT, G.C.B. — 4

CHINESE FAN. MODERN. *Mount*, paper painted in water-colour, with foliage and fruit; on the back a Chinese inscription. *Stick*, plain split cane; the guards lettered; case, needle-work, with attached tobacco-bag, and Spanish pillar dollar of Charles IV.

Procured in 1842, at Chingkiunfu, having been worn by a Chinese gentleman.

MR. A. B. MITFORD, Hobart Place, Eaton Square. — 5

JAPANESE COURT FAN. MODERN. *Mount*, red paper, slightly ornamented in oxydized metals. *Stick*, ebony, plain.

Presented to Mr. Mitford by the Tycoon of Japan.

LENT BY — NO.

MR. A. B. MITFORD, Hobart Place, Eaton Square. 6

JAPANESE MAN'S FAN. MODERN. *Mount*, paper, printed from an etched plate representing Mount Fuji and some of the most famed views on the high road leading from Yedo to Kiôto. *Stick*, plain cane.

From Kiôto, the old sacred capital of Japan, where the art of copper-plate engraving is largely practised.

MR. A. B. MITFORD, Hobart Place, Eaton Square. 7

JAPANESE FAN. MODERN. *Mount*, red paper, splashed with oxydized silver, upon which butterflies are sketched. *Stick*, plain cane.

Used by dancing or singing girls.

LADY WYATT. 8

OLD CHINESE FAN. *Mount*, paper; a landscape, with Chinese bow-and-arrow sportsman. *Stick*, mother-of-pearl, carved and engraved.

LADY WYATT. 9

OLD CHINESE FAN. *Mount*, light green silk, decorated with figures, flowers, and foliage. *Stick*, ivory, with gilt tiger-cane guards; stud, jewelled.

THE COUNTESS OF WARWICK. 10

CHINESE FAN. Silver-gilt, filigree-work, decorated with foliage and flowers in blue and green enamel.

LADY WYATT. 11

OLD CHINESE FAN. Silver-gilt filigree, ornamented on both sides in blue and green enamel and gold foliage, with a bird, and bordered with grotesque figures, birds, and animals.

LADY WYATT. 12

OLD CHINESE FAN. Ivory, carved figures, boats, flowers, and foliage, bordered by grotesque figures.

MISS KEESON, St. John's Wood. 13

SMALL CHINESE FAN. Ivory pierced and carved in relief, figures, birds, foliage, &c.

LENT BY — NO.

MRS. WALKINSHAW, Lancaster Gate. 14

MODERN JAPANESE FAN. *Mount*, paper painted with flowers, birds, &c. *Stick*, plain split wood; edges simply notched, but when closed, having the effect of a chain; guards, ivory, inlaid with mother-of-pearl, coral, &c. representing flowers and insects; ivory ball attached by tassel, decorated in the same manner.

LADY WYATT. 15

OLD CHINESE FAN. *Mount*, paper, a traveller's refreshment. *Stick*, ivory, carved and pierced.

LADY WYATT. 16

MODERN CHINESE FAN. Ornamented in lac, on both sides landscape, figures, and flowers.

MISS S. ATWOOD, Worcester. 17

CHINESE FAN. EARLY 18TH CENTURY. *Mount*, paper, painted with figures in English costume. *Stick*, ivory, pierced and carved; guards carved in high relief.

MRS. WALKINSHAW, Lancaster Gate. 18

MODERN FANS, SCREEN PATTERN. CHINESE. *Mounts*, circular; decorated with figures, flowers and birds, on a gold ground. *Sticks*, tortoiseshell.

LADY WYATT. 19

OLD CHINESE FAN. Sandal-wood, carved on both sides; figures, foliage, and flowers; studs, jewelled.

LADY WYATT. 20

OLD CHINESE FAN. Mother-of-pearl; engraved on both sides, boats, &c.

LADY WYATT. 21

OLD CHINESE FAN. Lac, painted on both sides; landscape centre, bordered with animals and birds.

GENERAL SIR J. HOPE GRANT, G.C.B. 22

CHINESE FAN. MODERN. *Mount*, paper decorated; a skirmish, painted on a dark ground, and the landscape in shell gold. *Stick*, plain and split cane.

Procured at the Summer Palace, Pekin, in 1860.

LENT BY — NO.

LADY WYATT. 23

OLD CHINESE FAN. Ivory, finely carved lace pattern, covered with flowers.

THE BARONESS MEYER DE ROTHSCHILD. 24

LARGE CHINESE FAN. MODERN. *Mount*, paper painted with processional groups of small figures; on the back, views of the European port settlements. *Stick*, minutely decorated in lac; on the guards, two curiously wrought figures are inlaid.

THE COUNTESS OF WARWICK. 25

SMALL IVORY FAN. CHINESE. Finely pierced and carved; in the centre a coronet with the initial 'W.' Date, about 1805–10.

MISS KEESON, St. John's Wood. 26

MODERN CHINESE FAN. *Mount*, plain blue silk. *Stick*, ivory, finely pierced in variegated patterns, and initialled 'E.G.;' guards carved in high relief.

LADY WYATT. 27

OLD CHINESE FAN. Ivory, pierced and finely carved, with foliage and flowers; centre, initials in medallion; border, birds, flowers, and animals.

LADY WYATT. 28

OLD CHINESE FAN. Sandal-wood, delicately pierced and carved.

MRS. COHEN, Park Lane. 29

LARGE IVORY FAN. CHINESE. Lace pattern, finely pierced and carved with flowers and birds.

MRS. COHEN, Park Lane. 30

MODERN CHINESE FAN. *Mount*, paper, painted with Chinese groups, the heads on ivory; back the same, with views of two of the European ports, one representing a conflagration. *Stick*, richly japanned; guards, tipped with mother-of-pearl; studs, jewelled.

INDIA MUSEUM. 31

INDIAN FAN. DELHI, 1854. Hatchet-shaped, embroidered with gold and beads; silver handle.

LENT BY — NO.

Miss Morgan, Clifton. 32

CHINESE FAN. Early 18th Century. *Mount*, printed on paper from a wood-block, and tinted. *Stick*, ivory, with painted and lacquered figures.

India Museum. 33

INDIAN FAN. Nuddea, Bengal, 1866. Circular, composed of peacock's feathers.

Mr. R. H. Soden Smith, South Kensington Museum. 34

SMALL IVORY FAN. Chinese. Pierced and delicately carved with flowers, &c.

Department of Science and Art. 35

MODERN CHINESE FAN. Body, composed of feathers of the Argus pheasant. *Stick*, carved tortoiseshell.

India Museum. 36

INDIAN FAN. Sylhet, Bengal, 1854. Heart-shaped, split ivory, interwoven with silver. *Stick*, ivory.

India Museum. 37

INDIAN FAN. Delhi, 1854. Hatchet-shaped, gold and silver tissue; embossed silver handle and tassels.

India Museum. 38

INDIAN FAN. Madras, 1854. Sandal-wood. *Sticks*, pierced; guards and handle finely carved.

India Museum. 39

INDIAN FAN. Bengal, 1866. Palm-leaf, edged with lace, &c.

Mrs. Walter Woodbury, Fulham. 40

INDIAN FAN. Bombay. Modern. Decorated with beetles'-wings and spangled, edged with peacock's feathers.

India Museum. 41

INDIAN FAN. Berhampore, Bengal, 1866. Hatchet-shaped, embroidered with silver and gold wire and spangles upon red cloth; handle, embossed silver, crook-shaped.

LENT BY — NO.

MRS. EUSTACE SMITH, Prince's Gardens. 42

FRENCH FAN. LOUIS XV. *Mount*, silk, painted, tambour-work and spangles; a minuet, musicians, flowers, musical instruments, &c. *Stick*, mother-of-pearl, carved and gilt; studs, jewelled.

MADAME ACHILLE JUBINAL, Paris. 43

FRENCH FAN. TIME OF LOUIS 16TH. *Mount*, satin; centre cartouche painted, 'Lovers,' a garden scene, decorated with emblems, tambour work in gold, spangles, &c. *Stick*, ivory, inlaid with flowers; studs, jewelled.

MR. JOSEPH SANDELL, H. M. Stationery Office. 44

DRESS FAN. 17TH CENTURY. *Mount*, painted on silk, the figures, &c., outlined in gold. *Stick*, ivory, finely pierced, decorated with figures raised in relief, and gilt with variegated gold; the guards enriched with miniatures.

MESSRS. FAYET & Co., Eventaillistes, Paris. 45

FRENCH FAN. LOUIS XVI. *Mount*, silk, ornamented with flowers, worked in tambour, and spangled; centre, a Watteau group in spangled cartouche. *Stick*, ivory, pierced and gilt.

MESSRS. FAYET & Co., Eventaillistes, Paris. 46

FRENCH FAN. LOUIS XV. *Mount*, silk; centre, 'Lovers offering a Wreath of Flowers to Cupid,' with two miniatures supported by Cupids, and decorated with emblems and flowers in spangled tambour-work. *Stick*, mother-of-pearl, richly carved, gilt, and spangled; studs, jewelled.

LADY WYATT. 47

ENGLISH DRESS FAN. ABOUT 1770. *Mount*, paper and silk; painted dancing group, Cupids, flowers, &c., spangled. *Stick*, ivory inlaid with silver, profiles in gold, &c.

Made by Clarke of Ludgate Hill.

MESSRS. FAYET & Co., Eventaillistes, Paris. 48

FRENCH FAN. LOUIS XVI. *Mount*, silk; centre, a pastoral group, surrounded by painted flowers, worked in tambour, and spangled. *Stick*, mother-of-pearl, ornamented with embossed gold; studs, jewelled.

LENT BY — NO.

MESSRS. FAYET & CO., Eventaillistes, Paris. 49

FRENCH FAN. LOUIS XVI. *Mount*, silk, spangled and decorated with groups of flowers and birds; centre, a rustic group. *Stick*, ivory, plain gilt.

MRS. COHEN, Park Lane. 50

FRENCH FAN. MIDDLE OF 18TH CENTURY. *Mount*, silk painted; centre, costumed groups, with Cupid in a landscape and Cupids in medallions, figures, worked in silk, spangled. *Stick*, ivory, pierced and carved, with Chinese figures, gilt; studs, jewelled.

MONSIEUR CHARDIN, MAISON VANIER, Eventailliste, Paris. 51

FRENCH FAN. TIME OF LOUIS 14TH. *Mount*, vellum, 'Susannah at the Bath,' attributed to Le Brun; decorations on inlay mother-of-pearl, &c., *Vernis Martin*.

MESSRS. FAYET & CO., Eventaillistes, Paris. 52

ENGLISH FAN. END OF 17TH CENTURY. *Mount*, velium; centre, 'The Lovers,' with musical instruments and fruits in small cartouches. *Stick*, ivory, carved and gilt.

MONSIEUR PHILIPPE DE ST. ALBIN, Paris. 53

FRENCH FAN. TIME OF LOUIS 15TH. *Mount*, painted on silk; centre, a cartouche with cottage scene and domestic groups and two smaller landscapes, decorated with wreaths of flowers, birds, insects, and spangles. *Stick*, ivory, carved and embossed with gold; studs, jewelled.

MONSIEUR CHARDIN, MAISON VANIER, Eventailliste, Paris. 54

FRENCH FAN. TIME OF LOUIS 16TH. *Mount*, vellum, painted centre, 'Diana at the Bath,' by Charles Eisen, with two side medallions, gilt foliage and flowers. *Stick*, mother-of-pearl pierced, finely carved in three medallions, with groups of figures, gilt; studs, jewelled.

MRS. LANE, Campden Hill, Kensington. 55

DRESS FAN. FRENCH, TIME OF LOUIS XIV. *Mount*, painted on vellum. *Stick*, mother-of-pearl, pierced and carved in relief; studs, ruby.

Given to Mrs. Lane by the late Mr. Bernal, from his collection.

LENT BY — NO.

THE COUNTESS OF WARWICK. 56

DRESS FAN. PROBABLY FRENCH. *Mount*, vellum, pastoral scene in the manner of Lancret. *Stick*, Spanish, mother-of-pearl, carved *à jour*, gilt and painted; studs, jewelled.

LADY WYATT. 57

FRENCH FAN. ABOUT 1780. *Mount*, skin richly painted, 'Story of Pygmalion.' *Stick*, mother-of-pearl, carved and decorated with variegated gilding and foil; guards, fruit, flowers, and insects, embossed in silver.

LADY WYATT. 58

FRENCH FAN. 1770. *Mount*, paper painted, representing the Fêtes given on the marriage of the Dauphin, and so inscribed and dated. *Stick*, carved ivory and mother-of-pearl, gilt in variegated gold; studs, jewelled.

MESSRS. FAYET & CO., Eventaillistes, Paris. 59

FRENCH FAN. LOUIS XVI. *Mount*, paper, painted in body colours, 'Rustic Lovers,' bordered with flowers and fruit. *Stick*, mother-of-pearl, engraved, carved, and gilt; studs, jewelled.

LADY LINDSAY. 60

FRENCH DRESS FAN. EARLY 18TH CENTURY. *Mount*, silk; centre group, 'Collation after Sporting;' side groups, emblems of music and wine, decorated with tambour-work and spangles in silver, and flowers of stained straw curiously laid on. *Stick*, ivory, pierced and carved in groups, with emblems, &c., in embossed silver; guards the same, with two small figures painted on ivory.

LADY WYATT. 61

FRENCH FAN. ABOUT 1765. *Mount*, silk, painted in three groups, by Binet; centre, a musical party, with spangled and gilt flowers, &c. *Stick*, mother-of-pearl, carved and embossed with gold; studs, jewelled.

LADY WYATT. 62

ENGLISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum, painted, 'The Fortune-Teller.' *Stick*, ivory, richly-carved figures and gilt foliage.

LENT BY — NO.

LADY WYATT. 63

ENGLISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum, painted, 'The Sportsman's Return.' *Stick*, ivory, pierced and carved.

LADY WYATT. 64

LARGE ENGLISH FAN. EARLY 18TH CENTURY. *Mount*, paper painted, English merry-making, dancing, &c. *Stick*, ivory carved, birds and flowers, painted and gilt; guards, mother-of-pearl, carved and painted.

MISS MORGAN, Clifton. 65

EARLY ENGLISH FAN. *Mount*, paper, printed from wood-block and tinted on both sides with decorative gilding, representing the story of Pamela, and called the 'Pamela Fan.' *Stick*, plain ivory; the guards carved to imitate Chinese work.

LADY WYATT. 66

ENGLISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, painted on vellum, 'Parable of the Sower;' medallion heads, Cupids, flowers, &c. *Stick*, ivory, plain.

LADY WYATT. 67

ENGLISH FAN. END OF 18TH CENTURY. *Mount*, vellum, 'Shepherd and Shepherdess,' emblems of industry, &c. *Stick*, mother-of-pearl, decorated with raised gilding,

MR. JOSEPH SANDELL, H. M. Stationery Office. 68

FAN. EARLY ENGLISH. *Mount*, silk, decorated with flowers and spangles. *Stick*, ivory, pierced and carved.

THE COUNTESS OF WARWICK. 69

DRESS FAN. ENGLISH, LATE 18TH CENTURY. *Mount*, vellum, group highly finished, music, Cupids dancing, &c., with emblems, fruit and gilt flowers. *Stick*, ivory, pierced and carved, with two medallion portraits, flowers, &c. in embossed gold; stud, jewelled.

LADY WYATT. 70

SUPPOSED ENGLISH. LAST HALF OF 18TH CENTURY. *Mount*, vellum, Watteau subject. *Stick*, ivory, plain; guards, piqué silver and small mother-of-pearl inlays.

LENT BY — NO.

LADY WYATT. 71

ENGLISH DRESS FAN. ABOUT 1770. *Mount*, silk, painted, rural subjects in three cartouches, bordered with spangles and flowers in tambour work. *Stick*, ivory, pierced and ornamented with carved and gilt figures and flowers.

THE COUNTESS OF WARWICK. 72

ENGLISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, silk, centre, Sportsman's Return, Emblems of Love, &c., painted and worked with gold thread and spangles. *Stick*, ivory, carved *à jour*, and decorated with figures and emblems.

LADY WYATT. 73

ENGLISH FAN. END OF 18TH CENTURY. *Mount*, painted vellum, subject, 'Venus Victrix,' shepherd and shepherdess in side medallions, gilt foliage. *Stick*, mother-of-pearl, with carved and gilt figures; studs, jewelled.

LADY WYATT. 74

ENGLISH FAN. EARLY 18TH CENTURY. *Mount*, vellum, painted, with pastoral group, flowers, &c. *Stick*, ivory, curiously carved harlequin and columbine, dogs and birds.

LADY WYATT. 75

ENGLISH MOURNING FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum, painted in black, a pastoral scene. *Stick*, ivory, carved figures, imitation Chinese.

LADY WYATT. 76

ENGLISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, paper printed and coloured, 'Lovers with Cupid, Cornucopia, and Doves.' *Stick*, rosewood plain; guards, inlaid with ivory.

LADY WYATT. 77

ENGLISH FAN. ABOUT 1740. *Mount*, vellum, painted. *Stick*, ivory, decorated with lozenges, inlaid with mother-of-pearl, flowers, &c.; guards curiously carved and painted.

LADY WYATT. 78

ENGLISH FAN. EARLY 18TH CENTURY. *Mount*, vellum, pastoral subject. *Stick*, ivory pierced, painted, and gilded; guards, carved figures, &c.

LENT BY — NO.

LADY WYATT. 79

ENGLISH FAN. EARLY 18TH CENTURY. *Mount*, vellum, painted, 'Rebekah and Eleazar.' *Stick*, ivory, centre, mother-of-pearl, carved and gilt figures and foliage.

LADY WYATT. 80

ENGLISH FAN. ABOUT 1800. *Mount*, painted vellum, centre, a classic landscape, and lozenges with Cupids, flowers, and emblems, gilt. *Stick*, ivory, pierced, spangled and gilt; guards, open-work on mother-of-pearl; studs, jewelled.

LADY WYATT. 81

ENGLISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum painted, a pastoral group, with fruit and flowers. *Stick*, ivory, carved in open work foliage, &c.; studs, jewelled.

LADY WYATT. 82

ENGLISH FAN. ABOUT 1810. *Mount*, silk, with medallions printed in colour on satin, centre, a domestic group, sides, Cupids forging and sharpening arrows, decorated with gilt and spangled wreaths. *Stick*, ivory, carved open-work and spangled; guards, steel; studs, jewelled.

MISS AUTHER, Worcester. 83

ENGLISH FAN. LONDON, 1801. *Mount*, paper, with coloured engraving of 'The United Sisters,' allegorical of the Union with Ireland. *Stick*, ivory pierced.

LADY WYATT. 84

ENGLISH FAN. *Mount*, vellum painted, a river scene, with vase beehive, and border of flowers. *Stick*, ivory; studs jewelled.

LADY WYATT. 85

ENGLISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum, a pastoral group, landscape medallions. *Stick*, ivory carved.

LADY WYATT. 86

ENGLISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, silk, with three painted medallions, flowers worked in spangles and tambour and painted. *Stick*, ivory, with gilt inlays; guards carved and gilt; jewelled studs.

LENT BY — NO.

LADY WYATT. 87

DRESS ENGLISH FAN. EARLY 18TH CENTURY. *Mount*, silk painted, group outlined in tambour work, and flowers in the same formed of coloured spangles. *Stick*, ivory, carved in open-work, and gilt; guards with small patch glasses; studs, jewelled.

LADY WYATT. 88

ENGLISH FAN. ABOUT 1780. *Mount*, a landscape, in monochrome, painted on chicken-skin, with wreaths of flowers, ribbon, &c. *Stick*, ivory; fine carved open-work, figures and flowers; studs, jewelled.

LADY WYATT. 89

ENGLISH FAN. *Mount*, skin, painted by Sir Digby Wyatt, 'The Triumph of Love,' in three medallions, with Cupids, flowers, &c. *Stick*, ivory, finely carved, gilt, and painted; studs, turquoise.

LADY WYATT. 90

ENGLISH FAN. MIDDLE 18TH CENTURY. *Mount*, silk painted, 'Lady and Sportsman,' and worked in tambour and spangled. *Stick*, ivory, carved.

LADY WYATT. 91

ENGLISH FAN. ABOUT 1770. *Mount*, paper, gaily painted and decorated, a group with flowers, &c. *Stick*, ivory carved open-work, gilt and painted; guards decorated with embossed variegated gold; studs, jewelled.

Made by Clarke of Ludgate Hill.

LADY WYATT. 92

ENGLISH FAN. ABOUT 1770. *Mount*, silk, painted centre group, with flowers and ornaments worked in tambour and spangled. *Stick*, mother-of-pearl, carved and gilt in open-work, figures, &c.

LADY WYATT. 93

ENGLISH FAN. ABOUT 1760. *Mount*, silk, with painted medallion, encircled with wreaths of flowers, curiously worked in coloured straw, and birds and butterflies of feathers, spangled. *Stick*, finely carved in ivory, and decorated with silver and gold inlays; studs, jewelled.

LENT BY — NO.

THE BARONESS MEYER DE ROTHSCHILD. 94

ENGLISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, silk painted in three lozenges, with flowers and spangles. *Stick*, ivory, finely carved *à jour*, and decorated in variegated gold; stud, jewelled.

LADY WYATT. 95

ENGLISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, painted on silk, centre, a pastoral, sides, landscapes; groups of gilt flowers, spangles, &c. *Stick*, ivory, inlaid with silver.

LADY WYATT. 96

ENGLISH FAN. 1775. *Mount*, silk, centre medallion painted in body-colour, with musical instruments, wreaths, &c., decorated with coloured spangles. *Stick*, ivory, carved and gilt in variegated gold; guards enamelled and embossed.

Presented to Lady Wyatt's grandmother on her wedding.

MESSRS. FAYET & CO., Eventaillistes, Paris. 97

FRENCH FAN. CONSULATE. *Mount*, paper printed, representing the paper-money and the decrees of the Revolution in contrast with the Consulate. *Stick*, plain rosewood.

MESSRS. FAYET & CO., Eventaillistes, Paris. 98

FRENCH FAN. CONSULATE. *Mount*, silk, finely ornamented in silver spangles; centre, an English design printed in colours. *Stick*, carved ivory, imitation Chinese.

MESSRS. FAYET & CO., Eventaillistes, Paris. 99

FRENCH FAN. CONSULATE. *Mount*, double silk spangled, and painted groups. *Stick*, horn, rudely carved and spangled.

LADY WYATT. 100

FRENCH MOURNING FAN. ABOUT 1806. *Mount*, tiffany, with painted figures and ornaments laid on; flowers, &c., spangled. *Stick*, horn, spangled with steel.

THE DUCHESS OF NORTHUMBERLAND. 101

SMALL DRESS FAN. FRENCH, EARLY 19TH CENTURY. *Mount*, lace, finely enriched with steel ornaments and gold thread. *Stick*, silver gilt, elongated with ivory; on guards, two portrait heads embossed in gold.

Purchased in Paris, 1815.

LENT BY — NO.

MONSIEUR PHILIPPE DE ST. ALBIN, Paris. 102

FRENCH FAN. TIME OF THE REVOLUTION. *Mount*, paper, engraved with bust of Mirabeau, and scenes from his life, decorated with emblems, and edged with red fringe. *Stick*, plain rose-wood.

MESSRS. FAYET & CO., Eventaillistes, Paris. 103

FRENCH FAN. CONSULATE. *Mount*, silk, richly spangled, and contrived with peep-holes, and three English medallions printed in colours. *Stick*, tortoise-shell, with gilt inlaid flowers; guards carved *à jour* and gilt.

MONSIEUR CHARDIN, MAISON VANIER, Eventailliste, Paris. 104

SMALL IVORY FAN. TIME, LOUIS 14TH. Finely painted, 'A fête in honour of Venus;' lower part in cartouche a girl with flowers; back a landscape bordered with groups of highly finished flowers; guards, two miniatures, and jewelled studs; decorated *Vernis Martin*.

THE DOWAGER COUNTESS OF CRAVEN. 105

SMALL DRESS FAN. EARLY 18TH CENTURY. Ivory, finely carved *à jour*, gilt and coloured; centre richly painted on both sides giving, when seen against the light, a brilliant luminous effect; subject, 'Achilles among the daughters of Lycomedes discovered by the stratagem of Ulysses;' small lozenges with Chinese groups, *Vernis Martin*.

MISS PEACOCK, Brompton Square. 106

SMALL IVORY FAN. EARLY 18TH CENTURY. Centre design, 'A Harvest and Sale of Fruit,' &c., carved in open-work on the border, with three lesser groups of Chinese figures, *Vernis Martin;* guards decorated with embossed silver.

MONSIEUR CHARDIN, MAISON VANIER, Eventailliste, Paris. 107

SMALL IVORY FAN. TIME, LOUIS 14TH. Richly painted in three large, with lesser, medallions and gilt ornaments; back an Italian garden with statues, birds, vases of flowers, &c.; decorated *Vernis Martin*.

THE BARONESS MEYER DE ROTHSCHILD. 108

SMALL FRENCH FAN. EARLY 18TH CENTURY. Ivory, finely painted in oil; subject, 'A Marriage, with group of dancers,' &c., decorated in gold and marone, with small classic and Chinese figures in lozenges. Back decorated in the same manner, *Vernis Martin*.

LENT BY — NO.

MRS. COHEN, Park Lane. 109

MOURNING FAN. FRENCH; EARLY 18TH CENTURY. Ivory, finely painted, 'The Widow of Nabal presenting herself to David,' signed, 'Breteau fecit.' Curiously ornamented with imitations of porcelain, and small Scripture subjects; back, a Flemish town and river scene, *Vernis Martin*.

LADY LINDSAY. 110

SMALL FRENCH FAN. MIDDLE OF 18TH CENTURY. Ivory, painted in oil, 'An Embarkation;' on the back a landscape, with small Chinese figures; guard inlaid with mother-of-pearl, *Vernis Martin*.

LADY DRAKE, Eccleston Square. 111

DRESS FAN. FRENCH; MIDDLE OF 18TH CENTURY. Ivory, centre subject painted in cartouche, surrounded by elegantly carved gilt and painted work, imitation of *Vernis Martin*.

MONSIEUR DUVELLEROY, Éventailliste, Paris. 112

OLD FRENCH FAN. *Mount*, vellum painted, figures in medallions on both sides. *Stick*, ivory, carved and gilt, with escutcheon.

MONSIEUR DUVELLEROY, Éventailliste, Paris. 113

FRENCH FAN. LOUIS XVI. *Mount*, silk painted, 'The Levée of a Lady of the Court.' *Stick*, ivory, pierced and gilt.

MONSIEUR DUVELLEROY, Éventailliste, Paris. 114

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'Offrande à l'amour.' *Stick*, mother-of-pearl, ornamented with gold.

MONSIEUR DUVELLEROY, Éventailliste, Paris. 115

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'The Swing.' *Stick*, carved and painted.

MONSIEUR DUVELLEROY, Éventailliste, Paris. 116

OLD FRENCH FAN. *Mount*, vellum painted, 'The Judgment of Paris.' *Stick*, mother-of-pearl, figures and ornaments in relief, enriched with gold.

LENT BY — NO.

MONSIEUR DUVELLEROY, Eventailliste, Paris. 117

FRENCH FAN. LOUIS XVI. *Mount*, silk painted, 'Olympus.' *Stick*, mother-of-pearl, figures and ornaments in relief enriched with gold.

DR. PIOGEY, Paris. 118

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'Ruth and Boaz.' *Stick*, ivory, finely carved with figures, ornamented with gold.

DR. PIOGEY, Paris. 119

SPANISH FAN. MODERN. *Mount*, silk, double-faced, painted, 'The Judgment of Solomon,' and the mark F. ca. D. g. Colomina, Valencia. *Stick*, mother-of-pearl, carved and pierced, with figures, &c.

DR. PIOGEY, Paris. 120

OLD FRENCH FAN. *Mount*, vellum painted, 'The Story of William Tell.' *Stick*, modern ivory, carved figures in the pastoral style.

MADEMOISELLE LÉONIE DU SOMMERARD, Paris. 121

FRENCH CHILD'S FAN. 18TH CENTURY. Horn, pierced, and painted in colours, with a bouquet of flowers on both sides.

MADEMOISELLE CÉCILE DU SOMMERARD, Paris. 122

FRENCH POCKET-FAN. MODERN. *Mount*, vellum, painted by Garnier, Pastoral scene with figures. *Stick*, mother-of-pearl, carved in relief and pierced.

The gift of the late Duke of Hamilton.

MADAME DU SOMMERARD, Paris. 123

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'The Promenade and the Pleasures of the Country.' *Stick*, mother-of-pearl, carved with ornaments and figures in relief, enriched with gold.

DR. PIOGEY, Paris. 124

FRENCH FAN. LOUIS XVI. *Mount*, silk painted, a youth offering a flower to a young lady, with embroidery of gold and spangles. *Stick*, carved ivory.

LENT BY — NO.

DR. PIOGEY, Paris. 125

FRENCH FAN. LOUIS XVI. *Mount*, painted, a pastoral scene, a youth offering a bunch of grapes to a young girl, border of flowers and gardening implements, edged with gold spangles, and pierced medallions. *Stick*, ivory, carved, and enriched with gold.

DR. PIOGEY, Paris. 126

OLD FRENCH FAN. *Mount*, silk, painted by Boucher; medallions with heads and group of amorini, supporting garlands of flowers. *Stick*, ivory, carved, pierced, and enriched with gold.

An engraving of this fan was published in the 'Gazette des Beaux Arts.'

DR. PIOGEY, Paris. 127

FRENCH FAN. LOUIS XVI. *Mount*, vellum painted, Street scene with figures; medallions in camaïeu. *Stick*, mother-of-pearl, carved with figures, enriched with gold.

DR. PIOGEY, Paris. 128

FRENCH FAN. LOUIS XVI. *Mount*, silk painted, 'Euterpe, goddess of music,' bordered with gold spangles. *Stick*, ivory, carved and pierced, enriched with gold.

MONSIEUR DUVELLEROY, Eventailliste, Paris. 129

MOURNING FAN. MODERN FRENCH. *Mount*, silk painted, 'Evening.' *Stick*, ebony, with insertion in ivory.

MONSIEUR DUVELLEROY, Eventailliste, Paris. 130

MODERN FRENCH FAN. *Mount*, black lace. *Stick*, mother-of-pearl, imitation of lace.

MONSIEUR DUVELLEROY, Eventailliste, Paris. 131

MODERN FRENCH FAN. *Mount*, vellum, painted by Ferogio, 'Hunting Scene in the Middle Ages.' *Stick*, ivory, ornamented in colour.

MONSIEUR DUVELLEROY, Eventailliste, Paris. 132

MODERN FRENCH FAN. *Mount*, painted 'Le Lever de Vénus.' *Stick*, ivory, pierced and jewelled; guards, carved in relief, medallions and emblems in enamel.

LENT BY — NO.

MONSIEUR DUVELLEROY, Eventailliste, Paris. 133

MODERN FRENCH FAN. *Mount*, vellum painted, groups of Cupids with borders of flowers. *Stick*, mother-of-pearl, carved figures in relief, the May dance; guards, medallions, &c. in coral.

MONSIEUR DUVELLEROY, Eventailliste, Paris. 134

MODERN FRENCH FAN. *Mount*, vellum, decorated with flowers and birds. *Stick*, mother-of-pearl, carved bouquets of flowers in relief, enriched with gold.

THE EMPRESS OF THE FRENCH. 135

DRESS FAN. MODERN FRENCH. *Mount*, vellum, painted with figures in the Watteau manner, 'Love at the Fountain.' *Stick*, ivory, carved and ornamented with gold and silver, and enriched with enamels and precious stones.

THE EMPRESS OF THE FRENCH. 136

MODERN FRENCH FAN. *Mount*, vellum, painted by the Prince de Reuss, 'The grand ball given by the Empress at the Hôtel d'Albe;' reverse, Her Majesty's cypher in grisaille. *Stick*, tortoise-shell.

THE EMPRESS OF THE FRENCH. 137

MODERN FRENCH FAN. *Mount*, vellum painted by the Princess Mathilde, a Bouquet of Roses. Reverse, an escutcheon with Her Majesty's cypher, supported by a ribbon and pearls. *Stick*, mother-of-pearl, with bees and the Imperial Crown in gold.

THE EMPRESS OF THE FRENCH. 138

MODERN FRENCH FAN (1865). *Mount*, vellum, painted by Vidal and G. Hervy, 'La mère aux Amours.' *Stick*, mother-of-pearl, carved and pierced, raised figures, and ornaments enriched with gold.

Produced by M. Alexandre, Eventailliste, Paris. Presented to Her Majesty the Empress on the occasion of the distribution of the prizes at the Paris Exhibition, 1855.

THE EMPRESS OF THE FRENCH. 139

FRENCH FAN. *Mount*, modern, vellum painted, landscape, with figures reposing. *Stick*, time of Louis XV., ivory, carved and pierced, pastoral figures; guards, carved medallions, 'Women playing the Mandoline.'

The stick is said to have belonged to a fan of Madame la Marquise de Pompadour.

LENT BY — NO.

THE EMPRESS OF THE FRENCH. 140

FRENCH FAN. LOUIS XV. *Mount*, painted in Watteau manner, 'The Judgment of Paris.' *Stick*, mother-of-pearl painted with birds; guards, ornamented with gold.

THE EMPRESS OF THE FRENCH. 141

MODERN FRENCH FAN. *Mount*, vellum, painted, 'The Trial of Pierrot,' after Couture; reverse three medallions, landscapes by Allongé on gold ground. *Stick*, tortoise-shell with arabesques in gold, by Alexandre.

THE EMPRESS OF THE FRENCH. 142

MODERN FRENCH FAN (1852). *Mount*, vellum, painted, 'The Court of Flora.' *Stick*, mother-of-pearl ornamented with gold.

Produced by M. Alexandre, Eventailliste, Paris.

THE EMPRESS OF THE FRENCH. 143

MODERN FRENCH FAN. *Mount*, painted by Camille Roqueplan, ladies seated playing with a parrot, and medallions with figures of genii. *Stick*, mother-of-pearl, carved, the Marriage of the Empress. Guards, figures, and emblems of the Arts, genii supporting the Crown. The Imperial cypher in gold on a medallion set with precious stones.

THE EMPRESS OF THE FRENCH. 144

MODERN FRENCH FAN. *Mount*, silk; painted bouquets on both sides by Franco and Febre. *Stick*, tortoise-shell, ornamented in gold piqué.

THE EMPRESS OF THE FRENCH. 145

MODERN FRENCH FAN. *Mount*, silk, painted by Charles Voillemot, combat of Cupids mounted on butterflies; reverse, painted by Franco, bunches of currants. *Stick*, tortoise-shell, by Alexandre.

THE EMPRESS OF THE FRENCH. 146

FRENCH DRESS FAN. 1852. *Mount*, vellum, painted by Soldé, 'The Adventures of Cupid;' the reverse painted by Edouard Moreau, a medallion in grisaille, amorini supporting the Imperial Crown and the initials of Her Majesty. *Stick*, painted on gold ground; the carving by Alexandre.

LENT BY — NO.

THE EMPRESS OF THE FRENCH. 147

FRENCH FAN. LOUIS XV. *Mount*, vellum, painted, 'Cupid and the Shepherd.' *Stick*, mother-of-pearl ornamented with gold.

THE EMPRESS OF THE FRENCH. 148

FRENCH FAN. LOUIS XV. *Mount*, vellum, painted, 'The Toilet of Diana;' on the reverse a triumphal arch. *Stick*, mother-of-pearl, engraved.

THE EMPRESS OF THE FRENCH. 149

MODERN FRENCH FAN. *Mount*, vellum, painted by Camille Roqueplan, with figure subjects in the style of the 16th century. On the reverse the date 30th January, 1853. *Stick*, mother-of-pearl, carved and pierced, ornamented in gold with Her Majesty's cypher.

This Fan formed part of the Corbeille of the Empress.

THE EMPRESS OF THE FRENCH. 150

MODERN FRENCH FAN. *Mount*, vellum, painted by Reignier, groups of amorini, flowers and fruit; on the reverse Pastoral subjects in grisaille. *Stick*, mother-of-pearl, pierced and mounted with gold.

MADAME FURTADO, Paris. 151

FRENCH FAN. THE EMPIRE. *Mount*, embroidered crape with spangles. *Stick*, ivory, ornamented with gold and spangles.

MADAME DUBOIS, Paris. 152

FRENCH FAN. LOUIS XV. *Mount*, vellum, painted, 'Mars, Venus, and Mercury;' reverse, Pastoral Scenes. *Stick*, ivory, pierced figures.

MADAME FURTADO, Paris. 153

FRENCH FAN. LOUIS XIV. Ivory, Venus on the sea; reverse, a landscape; decorated in *Vernis Martin*.

MADAME FURTADO, Paris. 154

FRENCH POCKET FAN. LOUIS XVI. *Mount*, vellum painted, 'The Toilet of Venus.' *Stick*, ivory, pierced and carved.

LENT BY — NO.

MADAME FURTADO, Paris. 155

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'Venus et les Amours.' *Stick*, mother-of-pearl, carved and pierced, 'Mars and Venus' in relief.

MONSIEUR HENRY SINGER, Paris. 156

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'Jacob and Rebekah.' *Stick*, mother-of-pearl carved and pierced, figure subjects, 'The Toilet of Venus.'

THE COUNTESS D'ARMAILLÉ, Paris. 157

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, a pastoral scene; reverse, love scenes. *Stick*, ivory, pierced, figures, and enriched with gold.

MADAME EDOUARD VIGNES, Troyes. 158

FRENCH FAN. LOUIS XVI. *Mount*, vellum painted, a pastoral scene, with border of spangles. *Stick*, ivory, pierced, and ornamented in gold and silver.

MADAME DE VILLE DE SARDELYS, Paris. 159

ANCIENT CHINESE FAN. *Mount*, vellum painted, interiors. *Stick*, gold filigree with enamel enrichments.

This Fan was given to Madame la Maréchale Comtesse Clauzel by the Chinese Ambassador in 1804, on the occasion of the coronation of Napoleon I., and now belongs to her granddaughter Madame de Ville de Sardelys.

MADAME LÉON BOILLETOT, Troyes. 160

FRENCH FAN. LOUIS XVI. *Mount*, silk painted, a pastoral scene, decorated with old spangles. *Stick*, ivory, pierced and ornamented in gold and silver.

MADAME FESTUGIÉRE, Paris. 161

FRENCH FAN. LOUIS XVI. *Mount*, vellum painted on both sides. *Stick*, pierced ivory medallions, portraits enriched with gold.

MADAME DUBOIS, Paris. 162

FRENCH FAN. LOUIS XV. *Mount*, vellum, painted, 'The Chariot of Aurora;' reverse, landscape with figure. *Stick*, ivory, carved figures.

LENT BY — NO.

MADAME DUBOIS, Paris. 163

FRENCH FAN. LOUIS XV. *Mount*, vellum, painted, a Concert, Pastorals, five medallions with portraits; reverse, Pastoral Scenes. *Stick*, ivory pierced, groups of amorini; guards, appliqués, with gilt ground.

MADAME FURTADO, Paris. 164

FRENCH POCKET FAN. THE EMPIRE. *Mount*, tulle with designs in gold. *Stick*, ivory, spangled.

MADAME FURTADO, Paris. 165

FRENCH POCKET FAN. THE EMPIRE. *Mount*, tulle with designs in gold. *Stick*, ivory, spangled.

MONSIEUR DE THIAC, Paris. 166

FRENCH FAN. LOUIS XVI. Ivory, carved and pierced, 'The Interview between Alexander and Porus.'

This Fan belonged to the Queen Marie Antoinette, by whom it was given to the mother of Madame La Bruyère, who was in 1789 the keeper of Her Majesty's laces, and was bequeathed by Madame La Bruyère, at her death, to M. de Thiac.

MADAME FURTADO, Paris. 167

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, village scenes. *Stick*, mother-of-pearl, ornamented with gold and colour; guards, enamelled.

MADAME DUBOIS, Paris. 168

FRENCH FAN. LOUIS XV. *Mount*, vellum, painted in the style of Boucher, 'The Rape of Europa;' reverse, Chinese subjects. *Stick*, ivory, carved and pierced in the Chinese manner, enriched with gold fleurettes and ornaments in colour.

MADAME HABERT, Troyes. 169

OLD CHINESE FAN. *Mount*, rice-paper painted, 'The Bird Fancier.' *Stick*, red lac of the time of Louis XV., ornamented with gold.

MADAME FURTADO, Paris. 170

FRENCH FAN. LOUIS XVI. *Mount*, vellum painted, 'Apollo and the Muses,' with medallions in grisaille; on the reverse, a small medallion in grisaille, and border of flowers enriched with gold. *Stick*, mother-of-pearl, pierced, and carved with figures, gold ornaments.

LENT BY — NO.

MADAME LEBRUN DALBANNE, Troyes. 171

FRENCH FAN. LOUIS XIV. Ivory painted, 'The Pleasures of the Country,' pastoral in a garden, with an architectural portico; reverse, a landscape, ornamented with figures, &c. in *Vernis Martin*.

THE COUNTESS D'ARMAILLÉ, Paris. 172

FRENCH FAN. LOUIS XV. *Mount*, vellum painted in the style of the Flemish school; two small portraits, and medallions in camaïeu in the angles. *Stick*, mother-of-pearl, carved, pierced, and ornamented with gold.

MRS. DE ROTHSCHILD, Buckingham Gate. 173

WEDDING FAN. MODERN FRENCH. *Mount*, vellum, 'Departure of the Bride and Bridegroom—Groups presenting Flowers,' painted by Eugène Lami. *Stick*, mother-of-pearl, carved solid, and finely embossed, with gold. Guards, jewelled coronets, and initial letter 'R,' and stud.

THE COUNTESS DUCHATEL, Paris. 174

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, a pastoral scene. *Stick*, ivory, carved and pierced work, figures.

THE COUNTESS DUCHATEL, Paris. 175

FRENCH FAN. LOUIS XV. *Mount*, vellum, painted, the chariot of Venus drawn by Cupids, Mars presenting the goddess with bouquets of flowers; reverse, a landscape. *Stick*, mother-of-pearl, carved and pierced, figures in relief enriched with gold.

THE COUNTESS DUCHATEL, Paris. 176

FRENCH FAN. LOUIS XVI. *Mount*, vellum painted, 'Mars and Venus.' *Stick*, ivory, carved, and enriched with gold.

THE COUNTESS DUCHATEL, Paris. 177

FRENCH FAN. LOUIS XV. *Mount*, vellum painted in camaïeu, 'Venus rising from the Sea.' *Stick*, ivory, carved and pierced, figures.

THE COUNTESS DUCHATEL, Paris. 178

OLD FRENCH FAN. Ivory, 'The Toilet of Madame la Marquise de Montespan' and 'The Promenade;' medallions surrounded with landscape and ornament; reverse, a landscape; decorated in *Vernis Martin*.

This fan is described in one of Madame de Sevigné's letters.

LENT BY — NO.

THE COUNTESS DUCHATEL, Paris. 179

FRENCH FAN. LOUIS XIV. Ivory; 'The pleasures of the Country,' 'Dancing in a park;' reverse, a landscape, richly ornamented with paintings in *Vernis Martin*.

THE COUNTESS DUCHATEL, Paris. 180

FRENCH FAN. LOUIS XIV. Ivory; a figure subject; reverse, a landscape. *Stick*, richly painted and decorated in *Vernis Martin*.

THE COUNTESS DUCHATEL, Paris. 181

FRENCH FAN. LOUIS XIV. Ivory painted, 'The Rape of Europa;' reverse, a sea view. *Stick*, painted and decorated in *Vernis Martin*.

THE COUNTESS DUCHATEL, Paris. 182

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'The Story of Penelope.' *Stick*, mother-of-pearl, carved and pierced; medallions in relief, enriched with gold.

THE COUNTESS DUCHATEL, Paris. 183

FRENCH FAN. LOUIS XVI. *Mount*, silk painted and embroidered, 'Cupid crowning the lovers,' border of spangles. *Stick*, ivory, pierced, gold ornament.

THE COUNTESS DUCHATEL, Paris. 184

FRENCH FAN. LOUIS XV. *Mount*, painted, 'The triumph of Apollo,' 'Phaeton demanding his father's permission to drive the chariot of the Sun;' reverse, 'The fall of Phaeton.' *Stick*, ivory, carved and pierced.

THE COUNTESS DUCHATEL, Paris. 185

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, medallions, Venus and Cupid appearing to the lovers. Turtle-doves and altar. *Stick*, mother-of-pearl, pierced with figures, ornamented with gold.

THE COUNTESS DE BEAUSSIER, Paris. 186

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'Venus returning to Mount Olympus after the Judgment of Paris.' *Stick*, mother-of-pearl, carved, pierced, and gilt.

LENT BY — NO.

THE COUNTESS DUCHATEL, Paris. 187

FRENCH FAN. LOUIS XV. *Mount*, vellum painted in the style of the Flemish school. *Stick*, mother-of-pearl, carved figures, enriched with gold.

THE COUNTESS DUCHATEL, Paris. 188

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'A Court Dinner in the Apollo Gallery.' *Stick*, ivory, carved and pierced.

THE COUNTESS E. DE POURTALÈS, Paris. 189

FRENCH DRESS FAN. MODERN. *Mount*, vellum painted by Edmond Hédouin, 'Les plaisirs du Château;' on the reverse the arms and initials of Her Majesty the Empress, supported by groups of winged genii. *Stick*, mother-of-pearl, figures in relief and gilt; guards, gold ornaments in the 'rocaille' style enclosing enamels by Solier.

Produced by M. Alexandre, Eventailliste, Paris. Presented to the Countess de Pourtalès by H.M. The Empress.

THE COUNTESS DE BEAUSSIER, Paris. 190

FRENCH FAN. Ivory, 'Moses rescued from the Waters;' reverse, a landscape with figures. *Stick*, decorated in *Vernis Martin*.

THE COUNTESS E. DE POURTALÈS, Paris. 191

FRENCH FAN. LOUIS XVI. *Mount*, vellum painted, Pastoral. *Stick*, modern, mother-of-pearl, carved, pierced, and enriched with gold.

THE COUNTESS E. DE POURTALÈS, Paris. 192

FRENCH FAN. LOUIS XVI. *Mount*, vellum painted, 'Esther.' *Stick*, mother-of-pearl, carved figures enriched with gold.

THE COUNTESS E. DE POURTALÈS, Paris. 193

FRENCH FAN. LOUIS XVI. *Mount*, silk, embroidered with gold spangles and painted 'L'autel de l'amour.' *Stick*, mother-of-pearl, carved figures enriched with gold.

THE DUCHESS DE MOUCHY, Paris. 194

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'Les plaisirs de la Ferme.' *Stick*, mother-of-pearl, carved ornaments and figures in relief enriched with gold.

LENT BY — NO.

THE DUCHESS DE MOUCHY, Paris. 195

FRENCH FAN, LOUIS XVI. *Mount*, vellum painted in *gouache*, 'Les chaines de l'amour.' *Stick*, mother-of-pearl, pierced pilasters and figures in relief enriched with gold.

THE DUCHESS DE MOUCHY, Paris. 196

FRENCH FAN. LOUIS XV. *Mount*, vellum painted; 'Hercules spinning at the feet of Omphale.' *Stick*, mother-of-pearl, carved, pierced and gilt, with figures in relief.

THE DUCHESS DE MOUCHY, Paris. 197

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'A Hunting repast in a park;' on the reverse, sportsmen. *Stick*, ivory carved and pierced, decorated with medallions in *Vernis Martin*.

THE DUCHESS DE MOUCHY, Paris. 198

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'The Pleasures of the Country.' *Stick*, mother-of-pearl, carved and pierced, figures in relief enriched with gold.

THE VISCOUNTESS AGUADO, Paris. 199

FRENCH FAN. LOUIS XVI. *Mount*, vellum finely painted, mythological subject. *Stick*, mother-of-pearl, carved and pierced, emblems of the Arts and Sciences.

THE VISCOUNTESS AGUADO, Paris. 200

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'Vénus Reine des Amours.' *Stick*, mother-of-pearl, carved and pierced, with subjects painted, and enriched with gold; *Vernis Martin*.

THE VISCOUNTESS AGUADO, Paris. 201

FRENCH FAN. LOUIS XV. *Mount*, vellum, painted, pastorals in two large medallions, bordered with flowers and fruit, 'Les Pélerins' et 'La Pêche.' *Stick*, mother-of-pearl, engraved, carved and pierced, enriched with gold and colour.

THE VISCOUNTESS AGUADO, Paris. 202

FRENCH FAN. LOUIS XVI. *Mount*, vellum, painted on silver ground; pastorals, five medallions, the three principal with figures, the others with emblems. *Stick*, ivory, carved and pierced, figures of emblems in relief, gilt and silvered.

LENT BY — NO.

THE VISCOUNTESS AGUADO, Paris. 203

FRENCH DRESS FAN. MODERN. *Mount*, vellum, painted by A. Prevost; Francis I. at the Château d'Anet, Louis XIV. in the Park of Versailles, the Emperor and Empress at the Bois de Boulogne, in an open carriage, escorted by the Cent Gardes. *Stick*, ivory, carved with figures, and birds, in high relief; Guards, shields with cypher of the Empress Eugénie.

This beautiful Fan was given by Her Majesty the Empress Eugénie to the Viscountess Aguado, one of her Dames d'Honneur.

MADAME LEBRETON-BOURBAKI, Dame Lectrice to the Empress. 204

FRENCH FAN. LOUIS XVI. *Mount*, white crape embroidered with spangles, and painted with bouquets of flowers. *Stick*, ivory, carved and pierced.

MADAME LEBRETON-BOURBAKI, Dame Lectrice to the Empress. 205

FRENCH FAN. LOUIS XVI. *Mount*, vellum painted on both sides; Pastorals, with borders of gold spangles. *Stick*, ivory pierced, with medallions and pastoral figures, carved borders enriched with gold.

MADAME DE SAULCY, Lady to the Empress. 206

FRENCH FAN. LOUIS XVI. *Mount*, silk, painted medallions; the Toilet of a Lady of the Court, and musicians, embroidered with gold spangles; reverse, a youth bringing a bird to some young girls. *Stick*, ivory, carved and pierced with figures representing a lady's toilet.

THE PRINCESS METTERNICH, Paris. 207

MODERN FRENCH FAN. *Mount*, vellum, painted by Edouard de Beaumont, 'La Ronde des Amours;' on the reverse, 'Les Amours Jardiniers,' in the centre of a bouquet of flowers. *Stick*, mother-of-pearl, pierced diamond pattern, painted with subjects by Alexandre; guards, mother-of-pearl, enriched with chased gold ornaments in the 'rocaille' style, surrounding enamels and cameos, by Solier.

This fan was presented to the Princess Metternich by Her Majesty the Empress Eugénie.

THE PRINCESS METTERNICH, Paris. 208

FRENCH DRESS FAN. MODERN. *Mount*, vellum, painted by Edmond Hédouin (1854), 'Hunting Breakfast in

the Forest of Fontainebleau;' on the reverse, the arms of Her Majesty the Empress, surmounted by three female figures, personifying the Fine Arts. *Stick*, mother-of-pearl, carved and relieved in gold, coursing scene of the time of Louis XIII.; guards, hunting trophies.

This fan was presented to the Princess Metternich by Her Majesty the Empress Eugénie.

LENT BY — NO.

COUNTESS GRANVILLE. 209

DRESS FAN. MODERN FRENCH. *Mount*, painted on silk; the centre 'An Entomologist,' by J. L. Hamon; on each side a group of flowers. *Stick*, ivory, carved with dancing Cupids, and foliage, by C. Rambert, and enriched with or-molu jewelled turquoise.

Produced by M. Alexandre, Eventailliste, Paris, and presented to the Countess Granville by the Foreign Commissioners of the Universal Exhibition Paris, October 26, 1867.

H.R.H. MADAME LA COMTESSE DE PARIS. 210

DRESS FAN. FRENCH, 1837. *Mount*, vellum, painted by M. Camille Roqueplan, with two landscapes in lozenge. *Stick*, ivory, finely carved *à jour*, and decorated with variegated gold; guards carved in high relief and jewelled.

Produced by M. Prevost, Eventailliste, Paris, after the designs of Herr Klagmann, for the marriage of H.R.H. Madame La Duchesse d'Orléans.

THE COUNTESS DE NARDAILLAC, Paris. 211

DRESS FAN. MODERN FRENCH. *Mount*, Harlequin and Pierrot; painted by Gavarni. *Stick*, ivory, finely pierced.

H.R.H. MADAME LA COMTESSE DE PARIS. 212

DRESS FAN. MODERN FRENCH. *Mount*, vellum, painted 1866, by Eugéne Lami. *Stick*, ivory, carved *à jour*, and with the guards jewelled at every insertion of the small pattern.

Produced by M. Duvelleroy, Eventailliste, Paris, for the marriage of Madame La Comtesse de Paris.

THE DUCHESS DE MOUCHY, Paris. 213

DRESS FAN. MODERN FRENCH. *Mount*, the Graces and Muses, with dancing groups, lozenges, with the initials

A. and M., designed and painted by the Comtesse de Nardaillac, amateur. *Stick*, tortoiseshell, decorated with raised gold figures and ornaments.

LENT BY — NO.

MR. FRANK G. WATNEY, Pembridge Crescent, W. — 214

FAN MOUNT. ITALIAN, EARLY 18TH CENTURY. Subject, 'Triumphal Entry of Alexander into Babylon,' from the painting by Charles Le Brun in the Louvre.

THE COUNTESS DE BEAUSSIER, Paris. — 215

FRENCH FAN. LOUIS XIII. *Mount*, vellum painted. In the centre a large medallion with figures in the costume of the time, representing lords and ladies of the Court of France joining in the dance in a park; on the left a group of musicians, on the right groups seated on the grass. The sides are filled with Cupids at play, holding musical instruments. The border is enriched with coloured ornament in the character of the time; Lambrequins embossed with gold, foliage and garlands of flowers.

H.R.H. THE PRINCE OF WALES. — 216

FAN MOUNT. MODERN. Drawn on vellum by Zichy, an Hungarian artist. An Allegory, The Return of the Prince of Wales from Russia after the Marriage of his Sister-in-law, Princess Dagmar, to the Czarewitch—Adieus and Regrets—His Royal Highness bears Presents to the Princess of Wales.

MADAME ACHILLE JUBINAL, Paris. — 217

FAN MOUNT. ITALIAN, LATE 18TH CENTURY. 'The Rape of Europa,' adapted from Paul Veronese.

MADAME ACHILLE JUBINAL, Paris. — 218

FAN MOUNT. PROBABLY ITALIAN, EARLY 18TH CENTURY. Imitation lace marvellously cut in paper, with five larger medallions in water-colours, bordered with numerous lesser medallions, flowers, &c.

This Fan formerly belonged to the Marquise de Pompadour.

SIR PHILIP DE MALPAS GREY EGERTON, Bart., M.P. — 219

FAN MOUNT. 17TH CENTURY. Elaborately drawn in pen and ink; groups representing an academy of the sciences, with architectural background by Sebastian Le Clerc; Italian frame, with appropriate trophies; made 1745.

LENT BY — NO.

CAPTAIN E. J. OTTLEY, Cheyne Walk, Chelsea. 220

FAN MOUNT. EARLY ITALIAN. Painted on vellum; subject, 'Bacchus and Ariadne.'

MADAME FURTADO, Paris. 221

FRENCH FAN. LOUIS XIV. Ivory. 'The towns of Dôle and Besançon making submission to Louis XIV.' after the painting by Charles Lebrun; decorated in *Vernis Martin*.

L'UNION CENTRALE DES BEAUX ARTS, PARIS. By M. GUICHARD, Directeur. 222

FAN MOUNT. FRENCH, TIME OF LOUIS 14TH. An allegorical representation of 'The Marriage of the King.'

MR. FRANK G. WATNEY, Pembridge Crescent, W. 223

FAN MOUNT. ITALIAN, MIDDLE OF 18TH CENTURY. Subject, 'The Rape of the Sabines,' painted on skin.

MRS. HARVEY, 36 Grosvenor Place. 224

FAN MOUNT. ENGLISH, TIME OF CHARLES I. Originally mounted on gold with jewels; probably painted by Oliver, 'The Triumph of Bacchus.'

Given by the Princess Anne, afterwards Queen of England, to her goddaughter, Sarah Robinson, daughter of Sir John Robinson, Master of the Tower, and widow of the eldest son of Sir Humphrey Gore, on her marriage in 1696, with John Harvey, Esq., of Ickwell, Bury, Bedfordshire.

MADAME ACHILLE JUBINAL, Paris. 225

FAN MOUNT. ITALIAN, MIDDLE OF 17TH CENTURY. 'The Rape of the Sabines,' an original design by F. Romanelli, who was employed by Louis 14th, and painted the frescoes in the Bibliothèque Mazarin.

THE EMPRESS OF THE FRENCH. 226

MODERN FRENCH FAN. *Mount*, painted after Eugène Lami by Madame Calamatta, 'La Fontaine de Jouvence;' on the reverse, a shield with the arms of Her Majesty surmounting three female figures personifying the Fine Arts. *Stick*, mother-of-pearl, by Alexandre.

THE EMPRESS OF THE FRENCH. 227

MODERN FRENCH FAN. *Mount*, vellum, painted by Guimbel, 'The Deliverance of Andromeda.' *Stick*, mother-of-pearl, carved and enriched with Her Majesty's cypher in gold.

LENT BY — NO.

THE EMPRESS OF THE FRENCH. 228

MODERN FRENCH FAN. *Mount*, black lace worked with butterflies. *Stick*, grey mother-of-pearl, with pierced inlaid plaques, enriched with the Imperial cypher in gold.

THE EMPRESS OF THE FRENCH. 229

MODERN FRENCH FAN. *Mount*, lace on a silk ground. *Stick*, ivory, pierced ornament; guards, carved, mythological figures.

Produced at Beauvais, France.

THE EMPRESS OF THE FRENCH. 230

MODERN FRENCH FAN. *Mount*, white lace on mother-of-pearl, carved, engraved and pierced; guards, inlaid bouquets in grey mother-of-pearl.

THE EMPRESS OF THE FRENCH. 231

MODERN FRENCH FAN. *Mount*, ivory carved, with landscape in the Dutch manner. *Stick*, gold, enriched with enamels, pearls, bouquets of precious stones, and the imperial eagle, in diamonds.

THE EMPRESS OF THE FRENCH. 232

LARGE MODERN FRENCH FAN. *Mount*, vellum; painted, after Edouard de Beaumont, by Madame Calamatta, 'The Joys of Youth;' reverse, the Arms of Her Majesty supported by two female figures, and groups of amorini. *Stick*, mother-of-pearl with pierced plaques.

Produced by M. Alexandre, Eventailliste, Paris.

THE EMPRESS OF THE FRENCH. 233

MODERN FRENCH FAN. *Mount*, vellum; painted by Aman, 'The Olympian Games.' *Stick*, mother-of-pearl, engraved and pierced.

THE EMPRESS OF THE FRENCH. 234

CHINESE FAN. *Mount*, paper painted with flowers, birds, and butterflies, on a silver ground. *Stick*, ivory, carved with Her Majesty's cypher, ornamented in red lac.

THE EMPRESS OF THE FRENCH. 235

CHINESE FAN. *Mount*, painted figures with heads, on ivory, and blue border. *Stick*, mother-of-pearl, engraved with Her Majesty's cypher.

LENT BY — NO.

THE EMPRESS OF THE FRENCH. 236

CHINESE FAN. *Mount*, painted centre, one of the European ports, with figures, flowers, &c., in lozenges. *Stick*, ivory, carved with Her Majesty's cypher.

THE EMPRESS OF THE FRENCH. 237

CHINESE FAN. *Mount*, painted figures with heads on ivory, bordered with flowers on silver ground. *Stick*, sandal-wood, pierced and carved with Her Majesty's cypher.

THE EMPRESS OF THE FRENCH. 238

CHINESE FAN. Ivory, pierced and carved *à jour* with figures and foliage.

THE EMPRESS OF THE FRENCH. 239

JAPANESE FAN. *Mount*, painted with figures. *Stick*, silver filigree, ornamented with enamels.

THE EMPRESS OF THE FRENCH. 240

CHINESE FAN. *Mount*, painted figures with heads, on ivory. *Stick*, carved ivory, finely painted in colours.

THE EMPRESS OF THE FRENCH. 241

CHINESE FAN. *Mount*, painted figures with heads, on ivory. *Stick*, carved tortoise-shell.

THE EMPRESS OF THE FRENCH. 242

CHINESE FAN. *Mount*, of the double form known as the 'Cabriolet;' painted figures with heads on ivory, animals, and landscapes. *Stick*, ivory carved and pierced.

THE EMPRESS OF THE FRENCH. 243

CHINESE FAN. *Mount*, painted figures with heads on ivory. *Stick*, black lac, ornamented with designs and figures in gold.

MADAME CHARLES HEINE, Paris. 244

FRENCH FAN. LOUIS XV. *Mount*, vellum painted; 'David playing on the harp before Saul;' reverse, two ladies in costume of the time of Louis XV. *Stick*, ivory, carved and pierced.

LENT BY | NO.

MONSIEUR VOISIN, Paris. 245

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'The Village Lawyer and the Marriage Contract;' reverse, 'Gardeners.' *Stick*, ivory, carved and pierced, ornamented in gold and colours. *Vernis Martin.*

MADAME CHARLES HEINE, Paris. 246

FRENCH FAN. LOUIS XIV. Ivory, 'The Pleasures of the Country,' medallions surrounded with ornament in camaïeu; reverse, a landscape; decorated in *Vernis Martin.*

MONSIEUR VOISIN, Paris. 247

FRENCH FAN. LOUIS XIV. Ivory, subjects from the history of Psyche, in medallions, with borders of inlaid gold; reverse, 'Mercury appearing to Psyche.' Guards, mother-of-pearl. *Vernis Martin.*

MONSIEUR VOISIN, Paris. 248

FRENCH FAN. Louis XV. *Mount*, vellum painted, 'Symbolical marriage of Louis XV. and Maria Leczinska on Mount Olympus.' The principal subject consists of a great number of figures, with the portraits of the King and Maria surrounded by genii: figures of Jupiter, Juno, and Apollo in cartouche, surrounded by musicians, &c., in rose camaïeu, surmounted with the arms of France and Poland; reverse, figure-subject in blue camaïeu, on silver ground. *Stick, Vernis Martin* on ivory; guards, incrustation of mother-of-pearl.

MONSIEUR VOISIN, Paris. 249

FRENCH FAN. Louis XV. *Mount*, vellum painted, figure subject. *Stick*, mother-of-pearl, pierced, and figures in mat gold.

MADAME RIANT, Paris. 250

OLD CHINESE FAN. Ivory, pierced and carved, domestic scenes.

MADAME RIANT, Paris. 251

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, three medallions with pastorals bordered with flowers. *Stick*, ivory, pierced, with figures ornamented in gold and colours.

MADAME RIANT, Paris. 252

FRENCH FAN. LOUIS XIV. Ivory, figures and views, painted in medallions; reverse, a landscape. Decorated in *Vernis Martin.*

LENT BY — NO.

MADAME RIANT, Paris. 253

FRENCH FAN. LOUIS XIV. Ivory painted, 'The Judgment of Paris;' reverse, in camaïeu; guards, carved figures. Decorated in *Vernis Martin*.

MADAME RIANT, Paris. 254

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'The Game at Nine-pins.' *Stick*, ivory, pierced, with figures, ornamented in gold and colours.

MONSIEUR VOISIN, Paris. 255

FRENCH FAN. Louis XV. *Mount*, vellum painted, 'Pastoral scene in a park.' *Stick*, mother-of-pearl, carved figures, enriched with gold.

THE COUNTESS DUCHATEL, Paris. 256

FRENCH FAN. LOUIS XV. *Mount*, vellum painted, 'Hymen.' *Stick*, mother-of-pearl, engraved, carved, and embossed in gold.

THE BARONESS ALPHONSE DE ROTHSCHILD, Paris. 257

MODERN FRENCH FAN. *Mount*, vellum; painted by Aman, after Soldé, 'Le Mariage d'Amour;' on reverse, ornaments by Cronne. *Stick*, mother-of-pearl, carved and pierced, figures enriched with gold. Guards, coloured enamels set in gold.

Produced by M. Alexandre, Eventailliste, Paris.

THE BARONESS ALPHONSE DE ROTHSCHILD, Paris. 258

POCKET FRENCH FAN. 18TH CENTURY. Ivory mounted, 'The Toilet of Diana,' with subjects in medallions; the same on the reverse; decorated in *Vernis Martin*.

THE BARONESS ALPHONSE DE ROTHSCHILD, Paris. 259

FRENCH FAN. EARLY 18TH CENTURY. Ivory, painted in medallions, with pierced borders; guards, small figures and flowers; decorated in *Vernis Martin*.

THE BARONESS ALPHONSE DE ROTHSCHILD, Paris. 260

FRENCH FAN. LOUIS XVI. *Mount*, vellum painted on both sides. *Stick*, mother-of-pearl, carved figures, enriched with gold, and forming an eye-glass at the pivot.

LENT BY — NO.

THE BARONESS ALPHONSE DE ROTHSCHILD, Paris. 261

DRESS FAN. MODERN FRENCH. *Mount*, vellum, painted by Soldé (1856)—Dancing, Hunting, Fishing, Music, a Fête Champêtre; reverse painted by Aman—the initials of the Baroness Alphonse de Rothschild in the middle of a bouquet of flowers. *Stick*, ivory, carved and pierced; guards, gold, enriched with precious stones, and the escutcheon of the Baroness in enamel, with the date, 1857.

MADAME CHARLES HEINE, Paris. 262

CHINESE FAN. LOUIS XVI. Ivory, carved and pierced, flowers and branches, and shield with cypher.

Formerly belonged to the Queen Marie Antoinette, but her cypher which occupied the shield in the centre has been removed, and replaced by a modern cypher.

MADAME CHARLES HEINE, Paris. 263

SPANISH FAN. END OF 17TH CENTURY. *Mount*, vellum painted, 'The Duc de Medina Cœli, the Marquis de Tabaras, and the Marquis d'Astorga on horseback, with attendants, in presence of King Charles;' reverse, 'The Embarcation.' *Stick*, tortoise-shell, carved and ornamented with gold.

MADAME CHARLES HEINE, Paris. 264

FRENCH FAN. LOUIS XIV. Ivory, medallions bordered with gold; reverse, a subject in *grisaille;* decorated in *Vernis Martin.*

MADAME CHARLES HEINE, Paris. 265

FRENCH FAN. LOUIS XIV. Ivory, figures painted in medallions, bordered with gold; reverse, a subject in *grisaille;* decorated in *Vernis Martin.*

MADAME CHARLES HEINE, Paris. 266

FRENCH FAN. Louis XV. *Mount*, vellum painted, 'Perseus bringing back Andromeda after her deliverance.' *Stick*, mother-of-pearl, pierced and carved, ornamented with gold.

MADAME CHARLES HEINE, Paris. 267

FRENCH FAN. Louis XV. *Mount*, vellum painted on both sides, pastorals and bouquets of flowers. *Stick*, tortoise-shell, carved and pierced, enriched with gold.

LENT BY — NO.

THE QUEEN. 268

DRESS FAN. MODERN FRENCH. *Mount*, vellum painted in body colour; miniature portraits of the Emperor and Empress of the French, with views of Versailles and Saint Cloud; dated August 1855. On the back the monogram V.R. and the Royal Crown. *Stick*, mother-of-pearl, pierced and engraved with the royal arms of England; guards enamelled with Cupids and flowers; pearl studs.

Purchased at the Paris International Exhibition, 1855.

THE QUEEN. 269

EARLY GERMAN FAN. Painted on vellum; a pastoral scene. *Stick*, ivory painted, a domestic scene; imitation *Vernis Martin*.

Given to The Queen by H.R.H. the Prince Consort, from the Collection of Fans at Gotha.

H.R.H. THE PRINCESS CHRISTIAN. 270

DRESS FAN. MODERN FRENCH. *Mount*, richly painted on vellum, the centre representing a Spanish collation, with music and dancing. *Stick*, pierced ivory on mother-of-pearl, carved and gilt in variegated gold; the guards finely carved in high relief, and jewelled with diamonds and emeralds; the studs turquoise.

Made for the *Corbeille* of the Duchess of Orléans, and presented by the Comte de Paris to the Princess Helena on her marriage to H.R.H. the Prince Christian.

THE QUEEN. 271

DRESS FAN. MODERN GERMAN. *Mount* divided by gilt trellis covered with flowers, in seven compartments, containing each a view—Osborne, Babelsberg, Buckingham Palace, Windsor Castle, Coblentz, Balmoral, Berlin; on the back two monograms, 'A.V. 1852, Andenken,' 'God bless you,' and a lozenge with St. George and the Dragon; painted at Coblentz. *Stick*, ivory, richly pierced and carved.

Given to The Queen by the Queen of Prussia.

THE QUEEN. 272

SMALL DRESS FAN. TIME OF LOUIS XIV. Ivory, richly painted and gilt, subjects in cartouches; back, a vintage; finely decorated in *Vernis Martin*.

Formerly belonged to Queen Marie Antoinette. Procured for Her Majesty by the Queen of the Belgians.

LENT BY — NO.

THE QUEEN. 273

DRESS FAN. MODERN FRENCH. *Mount*, painted in body colour by Lièvre, groups of children and Cupids, with bird's-nest, fishing, &c.; on the back, a group of Cupids weaving wreaths. *Stick*, mother-of-pearl, richly pierced and carved.

Given to The Queen by H.R.H. the Prince Consort.

THE QUEEN. 274

LARGE DRESS FAN. MODERN FRENCH. *Mount*, vellum; groups representing 'A Collation after the Chase.' *Stick*, mother-of-pearl, carved and gilt with variegated gold; deer, hounds, huntsmen, &c.; studs, opal.

THE QUEEN. 275

FRENCH FAN. TIME OF THE REPUBLIC. *Mount*, vellum painted, representing 'L'Assemblée des Etats Généraux,' 1789. Back contains a statistical account of the Fixed Revenue and Expenses for the year. *Stick*, plain wood; studs, jewelled.

THE QUEEN. 276

DRESS FAN. FRENCH, TIME OF LOUIS XIV. *Mount*, vellum richly painted, school of Watteau, representing 'The Four Seasons.' *Stick* and guards mother-of-pearl, ornamented with six well-finished miniatures, and with figures embossed in raised gold (in a manner the art of which is now lost); jewelled studs.

Given to The Queen by the late Duke of Coburg, from the collection of Fans at Gotha.

THE QUEEN. 277

EARLY GERMAN FAN. *Mount*, vellum painted on both sides, pastoral scenes. *Stick*, very curiously carved and coloured, with figures, birds, and flowers; guards semicircular, decorated in the same manner; studs, jewelled.

From the Collection of Fans at Gotha.

THE QUEEN. 278

ITALIAN FAN. EARLY 18TH CENTURY. *Mount*, vellum; subject, a highly-finished copy of the 'Aurora' of Guido; on the back a figure of 'Hope,' with Cupids bearing a wreath of flowers. *Stick*, ivory, with the guards, delicately carved, the decoration surrounding the handle when closed.

Given to The Queen by the Duchess of Bedford when Lady of the Bedchamber. Formerly belonged to Queen Charlotte.

LENT BY

THE QUEEN.

NO 279

DRESS FAN. ITALIAN, MIDDLE OF 18TH CENTURY. *Mount*, vellum richly painted; subject, a 'Reception of Ceres;' on the back a landscape. *Stick*, carved ivory and mother-of-pearl, enriched with coloured foil.

Given to The Queen by Mrs. Louis, Dresser to the late Princess Charlotte, to whom it formerly belonged.

THE QUEEN.

280

SMALL SILVER FAN. MODERN CHINESE. Filigree work ornamented with flowers.

THE QUEEN.

281

SMALL IVORY FAN. CHINESE. Pierced and carved with flowers; guards English, enriched with turquoise and diamonds, and studded with gold.

Given to The Queen by the Duchess of Gordon.

THE QUEEN.

282

SMALL FILAGREE FAN. CHINESE. Silver, parcel gilt, decorated with flowers in enamel and gold.

THE QUEEN.

283

DRESS FAN. *Mount*, vellum richly painted, 'A Declaration of Love.' *Stick*, mother-of-pearl, pierced and highly enriched by raised figures in gold; guard decorated with chased figures and profile portraits; stud, jewelled.

Given to The Queen by the Duke of Coburg.

THE QUEEN.

284

EARLY GERMAN FAN. *Mount*, pastoral subject painted on vellum; landscape on back. *Stick*, ivory, curiously carved, in imitation of Chinese, gilt and coloured, surmounted by a Black-a-moor's head, and jewelled.

Given to The Queen by H.R.H. the Prince Consort, from the Collection of Fans at Gotha.

THE QUEEN.

285

FRENCH FAN. IMITATION CHINESE. *Mount*, painted on vellum in raised lac. *Stick*, ivory, decorated in lac; guards, English, silver gilt and jewelled.

Formerly belonged to Queen Adelaide.

LENT BY

LADY LINDSAY. NO. 286

SPANISH DRESS FAN. END OF 17TH CENTURY. *Mount* painted on silk, groups in cartouche, decorated with flowers, spangles, &c. *Stick*, coloured horn, elaborately carved and decorated in variegated gold and colours, with figures, flowers, &c., in relief.

LADY LINDSAY. 287

SPANISH DRESS FAN. MIDDLE OF 18TH CENTURY. *Mount*, silk painted, in pastoral groups richly worked in spangles, flowers, &c. *Stick*, coloured horn, finely pierced, ornamented with figures, emblems, flowers, &c., in embossed gold; guards the same, with inlays of mother-of-pearl; studs, jewelled.

THE DOWAGER COUNTESS OF CRAVEN. 288

LARGE DRESS FAN. EARLY SPANISH. *Mount*, richly painted on vellum, with flowers, &c. embossed in gold and spangled; subject in centre, 'Aurora and Zephyr.' *Stick*, carved ivory and mother-of-pearl, with figures in gold relief, variegated and spangled; studs, jewelled.

THE COUNTESS OF WARWICK. 289

FRENCH DRESS FAN. MIDDLE OF 18TH CENTURY. *Mount*, silk; richly decorated; three subjects painted on vellum, with flowers and emblems worked with gold thread and spangled. *Stick*, Spanish horn, carved *à jour* and finely ornamented with figures, flowers, &c. chased in variegated gold; studs, jewelled.

THE COUNTESS OF TANKERVILLE. 290

DRESS FAN. PROBABLY SPANISH, MIDDLE OF 18TH CENTURY. *Mount*, paper, painted in five lozenges, two of them containing each a miniature portrait. *Stick*, ivory, pierced and decoratively carved and silvered.

THE BARONESS MEYER DE ROTHSCHILD. 291

SPANISH DRESS FAN. EARLY [illegible]TH CENTURY. *Mount*, painted, groups laying flowers before the figure of Cupid. *Stick*, mother-of pearl, carved *à jour* with figures and flowers in variegated gold.

MRS. LAYARD, Madrid. 292

SPANISH FAN. MIDDLE OF 18TH CENTURY. *Mount*, kid, ornamented with the signs of the zodiac and wreaths of flowers, inclosing a printed almanack, each day marked with an historical event. *Stick*, ivory, finely carved with figures and foliage, and painted.

LENT BY — No.

Mrs. Ford, Park Street, Grosvenor Square. 293

SPANISH FAN. End of 17th Century. *Mount*, silk; 'The Lovers' in cartouche, spangled and flowered. *Stick*, Chinese gold filigree, enamelled.

Mrs. Harvey, 36 Grosvenor Place. 294

MODERN SPANISH FAN. *Mount*, pink watered silk, painted with flowers. *Stick*, mother-of-pearl, carved open-work, with flowers and gilding, ornamental gold stud enriched with jewels.

Purchased at Constantinople, where a Turkish Tassel has been added.

Mrs. Albert Leaf, Kensington Gore. 295

DRESS FAN. Spanish, middle of 18th Century. *Mount*, richly decorated in body colours with pastoral groups. *Stick*, mother-of-pearl, boldly pierced, and ornamented with carved figures, &c. in variegated gold.

Messrs. Fayet & Co., Eventaillistes, Paris. 296

ENGLISH FAN. End of 18th Century. *Mount*, paper printed with the Laws of the Game of Whist. *Stick*, cedar-wood, pierced.

Messrs. Fayet & Co., Eventaillistes, Paris. 297

ENGLISH FAN. End of 18th Century. *Mount*, vellum painted; 'Diana and her Nymphs' and groups of flowers. *Stick*, ivory, carved and gilt; studs, jewelled.

Messrs. Fayet & Co., Eventaillistes, Paris. 298

ENGLISH FAN. Early 18th Century. *Mount*, vellum; landscape, and nymph crowning a terminal head, with emblems of love, &c. *Stick*, mother-of-pearl, enriched with embossed gold; studs, jewelled.

Monsieur Chardin, Maison Vanier, Eventailliste, Paris. 299

FRENCH FAN. Time of Louis 14th. *Mount*, paper; painted in grisaille, an allegorical satire. *Stick*, mother-of-pearl engraved; studs, opal.

Monsieur Chardin, Maison Vanier, Eventailliste, Paris. 300

FRENCH FAN. Time of Louis 15th. *Mount*, vellum; centre a battle-piece, surrounded by lace, flowers, and insects, minutely painted on a dark ground. *Stick*, mother-of-pearl, carved and gilt with variegated gold; studs, jewelled.

LENT BY — NO.

MESSRS. FAYET & CO., Eventaillistes, Paris. 301

FAN. PROBABLY ENGLISH, MIDDLE OF 18TH CENTURY. *Mount*, silk, decorated with silver spangles, painted emblems and border; centre, 'Penelope,' printed in colours on tinted satin, and side lozenges in the same. *Stick*, ivory, piqué and finely ornamented in silver; studs jewelled.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 302

FRENCH FAN. 18TH CENTURY. *Mount*, vellum painted, 'The Sacrifice of Iphigenia.' *Stick*, mother-of-pearl, enriched with gold.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 303

MODERN FRENCH FAN. *Mount*, vellum, painted by Lépaulle, Oriental subject with figures; the reverse painted by Cronne. *Stick*, mother-of-pearl, finely decorated by Alexandre.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 304

FRENCH FAN. 18TH CENTURY. *Mount*, vellum painted. *Stick*, mother-of-pearl, carved and enriched with gold.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 305

MODERN FRENCH FAN. *Mount*, vellum painted by P. Hervy. 'Bacchus and Love,' after Aman. *Stick*, mother-of-pearl, gilt; guards decorated with ornaments in gold and rubies.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 306

MODERN FRENCH FAN. *Mount*, lace. *Stick*, ivory, painted costume time of Henri III., carved by Bressac, after design by Ed. Moreau and Alexandre.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 307

FRENCH FAN-STICK. MODERN. Ivory, ornamented with enamels. Designed by Lepec, carved by Brisevin.

MONSIEUR CHARDIN, MAISON VANIER, Eventailliste, Paris. 308

MODERN FRENCH FAN. *Mount*, vellum, 'Un Branle, 1570,' painted by Ernest Lamy on a gold ground, and bordered. *Stick*, mother-of-pearl, the ground tinted (*orientée*) a rich yellow, with figures of the same character as the mount, inlaid in uncoloured mother-of-pearl; studs, jewelled.

LENT BY. NO.

MADAME REBOURS, Eventailliste, Paris. 309

DRESS FAN. MODERN FRENCH. *Mount*, satin, ornamented with lace, centre, painted Cupids, a musical group on gilt ground, with two lesser groups, doves and flowers. *Stick*, ivory carved, with foliage, insects, and birds, and enriched with gold.

Produced by Madame Rebours, Eventailliste, Paris.

MONSIEUR CHARDIN, MAISON VANIER, Eventailliste, Paris. 310

MODERN FRENCH FAN. *Mount*, vellum, richly painted, 'The Repast of Anthony and Cleopatra,' by H. Vigèr Durignan. *Stick*, preserving the Egyptian character, mother-of-pearl, carved, engraved, and gilt, 'The Death of Cleopatra;' studs, jewelled.

MONSIEUR CHARDIN, MAISON VANIER, Eventailliste, Paris. 311

MODERN FRENCH FAN. *Mount*, vellum, 'La Chasse,' painted by E. Lièvre. *Stick*, mother-of-pearl, carved in the solid, 'Diana Hunting.'

MONSIEUR ALEXANDRE, Eventailliste, Paris. 312

FRENCH FAN. 18TH CENTURY. *Mount*, vellum painted, 'Return of the Prodigal Son.' *Stick*, mother-of-pearl, carved and gilt.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 313

MODERN FRENCH FAN. *Mount*, vellum, painted by Madame Calamatta, 'The Garland of Love;' reverse painted by Allongé. *Stick*, white mother-of-pearl pierced.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 314

MODERN FRENCH FAN. *Mount*, vellum painted by Edouard Moreau; hunting and hawking scenes, time of Henri III. *Stick*, engraved by Brisevin, after design by Alexandre.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 315

FRENCH DRESS FAN. MODERN. *Mount*, painted by Soldé, rural scenes. *Stick*, ivory carved, and inlaid with mother-of-pearl, painted by Moreau; guard enriched with gold and jewels, after the designs of Rossigneux.

Produced in the Atelier of M. Alexandre.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 316

FRENCH FAN-STICK. MODERN. Ivory ornamented in the style of the German School. Designed by Riester.

LENT BY — NO.

MONSIEUR ALEXANDRE, Eventailliste, Paris. 317

FRENCH FAN-STICK. MODERN. Style of the 16th Century. Ivory, executed by the Brothers Fannière.

THE COUNTESS OF SHAFTESBURY. 318

ITALIAN FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum richly painted in water-colour, 'Nabal's wife presenting fruit, &c., to David.' *Stick*, mother-of-pearl, carved and embossed with figures, scrolls, and flowers in variegated gold, and coloured.

THE COUNTESS OF SHAFTESBURY. 319

ITALIAN FAN. LATE 18TH CENTURY. *Mount*, chicken-skin, richly and decoratively painted; subject, 'The Judgment of Paris.' *Stick*, ivory, carved *à jour*, with coloured fruit and shells; centre and guards inlaid with mother-of-pearl.

MONSIEUR CHARDIN, MAISON VANIER, Eventailliste, Paris. 320

FRENCH FAN. TIME OF LOUIS 15TH. *Mount*, probably Italian, 'The Parting of Hector and Andromache.' *Stick*, mother-of-pearl, finely carved and gilt in variegated gold, with wreaths of flowers painted; studs, jewelled.

THE BARONESS MEYER DE ROTHSCHILD. 321

DRESS FAN. PROBABLY EARLY ITALIAN. *Mount*, vellum; centre group, 'Nabal's Wife presenting fruit, &c. to David,' surrounded by rich foliage. *Stick*, mother-of-pearl, carved *à jour* with figures, &c. and enriched with painted figures and gold; guards, gold embossed; studs, jewelled.

LADY WYATT. 322

ITALIAN FAN. EARLY 18TH CENTURY. *Mount*, skin, etched in pen and ink, 'The Judgment of Paris,' attributed to Boucher; back decorated in the same manner. *Stick*, mother-of-pearl, pierced and engraved.

MESSRS. FAYET & CO., Eventaillistes, Paris. 323

ITALIAN FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum; centre, 'Venus and Adonis,' with side medallions. *Stick*, ivory, pierced, carved, and embossed in silver; studs, jewelled.

LENT BY — NO.

MONSIEUR CHARDIN, MAISON VANIER, Eventailliste, Paris. 324

ITALIAN FAN. TIME OF LOUIS 15TH. *Mount*, Italian 'The Triumph of Mordecai;' signed 'Germo,' on the back an Italian classic landscape. *Stick*, mother-of-pearl, carved and gilt in variegated gold; studs, jewelled.

LADY WYATT. 325

SMALL IVORY FAN. ITALIAN, ABOUT 1730. Finely pierced in open floriated work; in the centre Cupids, painted in a lozenge gilt.

THE COUNTESS OF SHAFTESBURY. 326

ITALIAN FAN. EARLY 18TH CENTURY. *Mount*, chicken-skin, two oval drawings in pen and ink, surrounded by coloured foliage. *Stick*, mother-of-pearl, carved *à jour*, embossed with figures, and ornamented in variegated gold; studs, emerald.

LADY WYATT. 327

ITALIAN FAN. ABOUT 1700. *Mount*, skin painted, a battle-scene; on the back an Italian landscape. *Stick*, ivory, plain; guards, carved figures and flowers.

THE COUNTESS OF SHAFTESBURY. 328

ITALIAN FAN. MIDDLE OF 18TH CENTURY. *Mount*, painted in body colour, Venus, Cupid, &c., and bordered with foliage and grapes. *Stick*, mother-of-pearl, richly carved with Cupids, and gilt and coloured.

MISS AUTHER, Worcester. 329

DRESS FAN. ITALIAN, MIDDLE OF 18TH CENTURY. *Mount*, skin painted, a classical design, in water-colour. *Stick*, piqué in silver; guards the same and studded.

LADY WYATT. 330

ITALIAN FAN. ABOUT 1760. *Mount*, painted on vellum, Apollo and the Muses. *Stick*, mother-of-pearl, finely carved and painted.

LADY WYATT. 331

ITALIAN FAN. ABOUT 1760. *Mount*, chicken-skin painted; Apollo, Minerva, Mercury, and Cupids. *Stick*, plain ivory, with flowers piqué and mother-of-pearl inlaid; studs, jewelled.

LENT BY — NO.

Mr. C. Visher, Zaandam, Holland. 332

DRESS FAN. Dutch, about 1678. *Mount*, painted on vellum; subject, 'Venus and Adonis.' *Stick*, mother-of-pearl carved *à jour*, and enriched with figures, &c. in raised gold; stud, jewelled.

Belonged to a distinguished family in North Holland, partisans of the Orange cause, and is supposed to have been designed to commemorate the marriage of William III. to the Princess Mary, afterwards Queen of England.

Lady Wyatt. 333

ITALIAN FAN. End of 17th Century. *Mount*, skin painted; 'The Storming of Jerusalem—Godfrey de Bouillon wounded and miraculously healed.' *Stick*, plain ivory; guard, piqué in silver.

Miss Keeson, St. John's Wood. 334

ITALIAN FAN. Early Eighteenth Century. *Mount*, chicken-skin painted, view of St. Peter's, Rome. *Stick*, ivory, finely pierced in variegated patterns and carved.

The Countess of Shaftesbury. 335

ITALIAN FAN. Early 18th Century. *Mount*, painted in body colour in Pompeian style. *Stick*, ivory, carved in groups and figures, painted groups, flowers, &c., and enriched with coloured foil.

Miss Holt, Clapham Park. 336

DRESS FAN. English manufacture. *Mount*, painted on chicken-skin in the Pompeian style, by Pozzi, an Italian artist. *Stick*, Chinese ivory, pierced and carved with flowers; centre, a shield, with coronet and the initials 'M.E.'

Presented in 1809 by the Princess Charlotte of Wales to her governess, Martha, Countess of Elgin.

The Countess of Shaftesbury. 337

EARLY ITALIAN FAN. *Mount*, chicken-skin, centre, 'Cornelia displaying her Jewels;' Pompeian decoration and border. *Stick*, ivory, pierced, carved with figures, and flowers, and painted.

Lady Wyatt. 338

ITALIAN FAN. About 1780. *Mount*, chicken-skin, view of Rome from the Porta del Popolo; the tomb of Cecilia Metella, and the Coliseum; with Pompeian ornament. *Stick*, ivory, pierced, carved and gilt; studs, jewelled.

LENT BY

LADY WYATT. NO.

339 ITALIAN FAN. ABOUT 1760. *Mount*, chicken-skin painted, centre, a classic landscape, and two smaller ones, decorated in the Pompeian manner. *Stick*, alternate ivory and cedar pierced.

DR. EDWARD HAMILTON.

340 FRENCH FAN. EARLY 18TH CENTURY. *Mount*, skin painted, pastoral scenes. *Stick*, ivory carved.

Presented to Miss Raymond, on her marriage, in 1772.

LADY WYATT.

341 MODERN FRENCH FAN. *Mount*, silk, painted by Eugène André, 'Cupid Showman.' *Stick*, Chinese, ivory, with flowers painted, fine lac; guards, carved figures, fish, &c.

LADY WYATT.

342 FRENCH FAN. MIDDLE OF 18TH CENTURY. *Mount*, paper, finely painted in body colour, a pastoral scene in the Watteau manner, bordered with flowers and fruit. *Stick*, mother-of-pearl richly carved, group of figures embossed in gold.

LADY WYATT.

343 FRENCH FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum, painted Watteau subject, bordered with foliage and flowers. *Stick*, ivory, tastefully carved and gilt.

THE COUNTESS OF DUDLEY.

344 MODERN FRENCH FAN. *Mount*, vellum, decorated with black lace, and three musical groups painted in cartouche. *Stick*, smoked mother-of-pearl.

DEPARTMENT OF SCIENCE AND ART.

345 ITALIAN FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum, a female fishing, vases, flowers, &c. *Stick*, ivory carved, with jewelled stud.

DEPARTMENT OF SCIENCE AND ART.

346 ITALIAN FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum painted two classic subjects in cartouches, animals, fruit and flowers. *Stick*, ivory, finely pierced and carved, with painted and gilt decorations.

LENT BY — NO.

DEPARTMENT OF SCIENCE AND ART. 347

ITALIAN FAN. EARLY 18TH CENTURY. *Mount*, vellum painted; 'Bacchus and Ariadne.' *Stick*, pierced and carved, stud, jewelled.

THE COUNTESS OF DUDLEY. 348

FRENCH FAN. MIDDLE OF 17TH CENTURY. *Mount*, vellum, painted by Philip de Champagne, about 1660, subject, 'The Legend of the Translation of the Septuagint;' on the reverse, an Italian landscape, signed P. P. Valori. *Stick*, ivory, carved, inlaid with mother-of-pearl, and gilt.

LADY LINDSAY. 349

ITALIAN FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum painted; 'Janus,' bordered with flowers in colours and gold. *Stick*, mother-of-pearl, pierced, and carved figures, embossed gold; guards, small enamels in cartouche.

MR. J. G. FANSHAWE. 350

DRESS FAN. FRENCH, TIME OF WATTEAU. *Mount*. Three groups, drinking wine, dancing, and quarrelling, drawn with carmine and bistre in lozenges. *Stick*, mother-of-pearl pierced, carved in relief, and gilt in variegated gold.

THE BARONESS MEYER DE ROTHSCHILD. 351

FRENCH DRESS FAN. MIDDLE OF 18TH CENTURY. *Mount*, finely painted on silk, with costumed groups, and decorated with spangles. *Stick*, mother-of-pearl, elaborately carved and enriched with figures, &c. in variegated gold.

MRS. FORD, Park Street, Grosvenor Square. 352

FRENCH FAN. LOUIS XV. *Mount*, silk; three groups in cartouche, probably by Lancret, with architecture in coloured straw and spangled decorations. *Stick*, ivory, finely pierced, carved flowers, and inlays of mother-of-pearl with coloured straw.

The stick is said to have been executed by Chinese workmen, who were brought to Europe expressly for such work.

DEPARTMENT OF SCIENCE AND ART. 353

FRENCH FAN. LATE 18TH CENTURY. *Mount*, vellum painted in body colour in three cartouches, the centre, a wedding group; style Louis XVI. *Stick*, horn carved in three groups, decorated with gold stars in piqué.

LENT BY — NO.

THE COUNTESS OF DUDLEY. 354

ITALIAN FAN. EARLY 18TH CENTURY. *Mount*, vellum painted, an allegory, with richly decorated borders. *Stick*, mother-of-pearl, carved and painted; guards inlays of mother-of-pearl and embossed figures in gold.

MISS AUTHER, Worcester. 355

CHINESE FAN. MIDDLE OF 18TH CENTURY. *Mount*, paper painted with landscape, flowers, &c. *Stick*, ivory, prettily carved and ornamented with grape-vine gilt and lacquered.

LADY WYATT. 356

FRENCH FAN. END OF REIGN OF LOUIS XV. *Mount*, skin, richly painted on both sides, medallions with Chinese groups, gold ground. *Stick*, ivory pierced.

LADY WYATT. 357

FRENCH FAN. *Mount*, paper, painted and decorated in imitation Chinese. *Stick*, ivory pierced.

MRS. EUSTACE SMITH, Prince's Gardens. 358

FRENCH FAN. EARLY 18TH CENTURY. *Mount*, Chinese paper, painted and gilt in imitation of Chinese, figures and flowers in medallions. *Stick*, ivory, carved, painted, and gilt.

MISS COURTENAY, Sloane Street. 359

FAN. PROBABLY CHINESE. *Mount*, skin, introducing Dutch with Chinese subjects, flowers, &c. *Stick*, pierced ivory, painted and gilt figures, flowers, &c.

LADY WYATT. 360

AUSTRIAN FAN. ABOUT 1760. *Mount*, vellum painted, garden scene, with groups. *Stick*, ivory, painted with flowers and gilt foliage, and enriched with coloured foil.

MISS ATWOOD, Worcester. 361

ITALIAN FAN. EARLY 18TH CENTURY. *Mount*, vellum, painted in water-colour, subject, 'Cleopatra.' *Stick*, ivory plain; guards carved with harlequin and a flower.

LENT BY — NO.

THE HON. MRS. GRANTHAM SCOTT, Eaton Square. 362

LARGE GERMAN FAN. EARLY 18TH CENTURY. *Mount*, paper painted in body-colour. *Stick*, ivory carved, with groups of figures, painted and gilt; studs, jewelled.

THE COUNTESS OF SHAFTESBURY. 363

GERMAN FAN. EARLY 18TH CENTURY. Imitation Chinese. *Mount*, paper, subject printed from wood-block and tinted. *Stick*, open-work in ivory, curiously strengthened in the centre, and closing into a circular form.

THE HON. MRS. GRANTHAM SCOTT, Eaton Square. 364

GERMAN FAN. MIDDLE OF 18TH CENTURY. *Mount*, a pastoral group painted on chicken-skin. *Stick*, carved with figures, and painted and gilt with flowers and insects.

MADAME ACHILLE JUBINAL, Paris. 365

GERMAN FAN. MIDDLE OF 18TH CENTURY. *Mount*, paper, a large and two lesser landscapes, with rustic figures in cartouche, on rose du Barry ground, with flowers and lace. *Stick*, ivory, corbeille pattern, carved and painted; studs, jewelled.

MR. JOSEPH SANDELL, H. M. Stationery Office. 366

DRESS FAN. 18TH CENTURY. *Mount*, painted in three tableaux with insects, wreaths of flowers, and two bird-cages, the open wire-work contrived as peep-holes for the wearer. *Stick*, mother-of-pearl, with gilt ornamentation. Signed, 'Peint et monté par F. Sutz à l'aigle à Winterthür, 1780.'

LADY WYATT. 367

DUTCH FAN. ABOUT 1780. *Mount*, a landscape, imitation Chinese, painted on vellum, with emblems of painting and music, and wreaths of flowers. *Stick*, ivory, plain, with inlays in gold; studs, jewelled.

H.R.H. MADAME LA COMTESSE DE PARIS. 368

DRESS FAN. EARLY GERMAN. *Mount*, decorated with pastoral groups cut out and laid on lace. *Stick*, ivory, carved *à jour*; figures laid on gold foil, foliage, &c., coloured.

Bought in Dresden about 1860.

MISS AUTHER, Worcester. 369

CHINESE FAN. PROBABLY END OF 17TH CENTURY. *Mount*, paper, decorated with Chinese figures. *Stick*, ivory, plainly pierced and painted.

LENT BY — NO.

LADY WYATT. 370

DUTCH WEDDING FAN. ABOUT 1740. *Mount*, vellum painted, three landscape medallions, with miniature portraits, Cupids and wreaths of flowers. *Stick*, ivory, carved open-work; painted figures, insects, and flowers.

MESSRS. FAVET & CO., Eventaillistes, Paris. 371

FAN, PROBABLY ENGLISH. MIDDLE OF 18TH CENTURY. *Mount*, vellum painted, a group of fruit, flowers, and musical instruments. *Stick*, ivory, carved and painted in the German manner; studs, jewelled.

MRS. COLE, Residences, South Kensington Museum. 372

EARLY GERMAN FAN. *Mount*, paper painted, pastoral subject. *Stick*, ivory inlaid with mother-of-pearl, carved, gilt, and painted.

LADY WYATT. 373

DUTCH FAN. ABOUT 1720. *Mount*, chicken-skin painted, a pastoral. *Stick*, ivory, carved animals, birds, &c.; guards repaired with mother-of-pearl.

LADY WYATT. 374

FLEMISH FAN. ABOUT 1650. *Mount*, a landscape and figures embroidered in silk. *Stick*, tortoise-shell carved and richly embossed in variegated gold.

MRS. DE ROTHSCHILD, Buckingham Gate. 375

GERMAN FAN. 18TH CENTURY. *Mount*, vellum, landscape, with love-scenes in small cartouche; centre, Cupid portrait-painter. *Stick*, ivory, prettily carved, gilt and painted.

THE COUNTESS OF SHAFTESBURY. 376

FLEMISH FAN. EARLY 18TH CENTURY. *Mount*, vellum; centre a classic subject bordered by foliage and flowers. *Stick*, ivory, carved, decorated with inlay of mother-of-pearl in imitation of Chinese work, painted figures, and gilt foliage.

LADY WYATT. 377

FLEMISH FAN. ABOUT 1700. *Mount*, painted on chicken-skin, 'Rinaldo in the Gardens of Armida;' back covered with elegantly painted flowers. *Stick*, ivory carved.

LENT BY — NO.

LADY WYATT. 378

DUTCH FAN. BEGINNING OF 18TH CENTURY. *Mount*, vellum, elaborately painted. *Stick*, ivory, carved.

LADY LINDSAY. 379

ITALIAN FAN. EARLY 18TH CENTURY. *Mount*, chicken-skin; painted group with Cupids, and surrounded by flowers. *Stick*, ivory, pierced and gilt, with carved flowers, and in the centre a Chinese group, painted and lacquered, also flowers and insects; guards carved in relief.

LADY WYATT. 380

FRENCH FAN. MIDDLE OF 18TH CENTURY. *Mount*, vellum painted, 'Music,' in three medallions. *Stick*, mother-of-pearl, carved and gilt.

LADY WYATT. 381

ITALIAN FAN, BELIEVED FLORENTINE, MIDDLE OF 18TH CENTURY. *Mount*, silk, painted with flowers and spangled. *Stick*, ivory, elegantly painted and gilt in the Japanese style.

MISS COURTENAY, Sloane Street. 382

ITALIAN FAN. EARLY 18TH CENTURY. *Mount*, *reverse* chicken-skin, painted groups of flowers. (The front, 'Diana and her Nymphs' much damaged). *Stick*, carved ivory, guards carved with medallion portraits and figures.

Brought from Italy by Sir Joshua Reynolds for his niece, the Marchioness of Thomond, from whom it descended by bequest to the present owner.

LADY WYATT. 383

ITALIAN FAN. ABOUT 1700. *Mount*, kid, Venus and Adonis, finely painted by Leonardo Germo, of Rome. *Stick*, tortoiseshell engraved and gilt.

Formerly belonged to Benjamin West, P.R.A.

LADY LINDSAY. 384

ITALIAN DRESS FAN. EARLY 18TH CENTURY. *Mount*, paper, painted in water-colour, 'Diana.' *Stick*, mother-of-pearl, finely carved and embossed with raised figures in gold; studs, jewelled.

LENT BY — NO.

LADY WYATT. 385

FRENCH WEDDING FAN. ABOUT 1775. *Mount*, vellum, painted in Watteau manner, 'La Belle Pelerine,' portraits, medallions, &c. *Stick*, mother-of-pearl, carved and richly gilt.

DEPARTMENT OF SCIENCE AND ART. 386

MODERN FRENCH FAN. Ivory, finely carved and gilt; painted by E. Moreau in three medallions, 'Preparing for the Tournament—The Tournament—The Victor knighted.'

DEPARTMENT OF SCIENCE AND ART. 387

MODERN FRENCH FAN. *Mount*, silk, painted by Tony Faivre, group of Cupids. *Stick*, mother-of-pearl, carved.

MISS SUSAN ATWOOD, Worcester. 388

DUTCH IVORY FAN. MIDDLE OF 18TH CENTURY. Painted pastoral subject. Imitation *Vernis Martin*.

MISS PEACOCK, Brompton Square. 389

SMALL IVORY FAN. EARLY DUTCH. Carved in open-work and enriched with profile medallions, crowns, birds, &c., in raised gold.

LADY WYATT. 390

DUTCH IVORY FAN. MIDDLE OF 18TH CENTURY. Painted Iphigenia; on the back, a river scene. Imitation *Vernis Martin*.

MISS FEATHERSTON GRIFFIN, Chester Terrace, Eaton Square. 391

SMALL NEAPOLITAN FAN. EARLY 18TH CENTURY. *Mount*, painted chicken-skin, 'An Eruption of Vesuvius;' on the back, 'The Temples at Pæstum,' bordered with flowers. *Stick*, tortoise-shell, plain.

MR. HENRY VAUGHAN, Regent's Park. 392

LARGE CHINESE FAN. Ivory, lace pattern, finely carved with plants and animals, and three medallions, the centre with the initials 'C. A.'

DEPARTMENT OF SCIENCE AND ART. 393

MODERN FRENCH FAN. *Mount*, silk painted, a female group. *Stick*, ivory, with flowers on gilt ground; guards, ivory carved figure on each.

LENT BY — NO.

THE DUCHESS OF NORTHUMBERLAND. 394

MODERN SPANISH FAN. *Mount*, paper with lithograph designs on both sides. *Stick*, pierced sandal-wood, ornamented with gilding.

LADY WYATT. 395

ITALIAN FAN. 18TH CENTURY. *Mount*, vellum painted, a pastoral. *Stick*, mother-of-pearl carved.

DR. EDWARD HAMILTON, Grafton Street. 396

ENGLISH FAN. LATTER PART OF 18TH CENTURY. *Mount*, probably Chinese, painted on paper, subject, 'Perseus and Andromeda.' *Stick* and guards, mother-of-pearl, carved and gilt.

Presented to Miss Raymond, on her marriage, in 1772.

MISS ANNA COWPER, Museum Residences. 397

SMALL IVORY FAN. OLD CHINESE. Finely pierced and carved with flowers, and the initials 'A. A.' on a shield.

LADY WYATT. 398

POCKET ITALIAN FAN. MIDDLE OF 18TH CENTURY. Horn, finely pierced and decorated with spangles.

MISS KEESON, St. John's Wood. 399

MOURNING FAN. MODERN FRENCH. *Mount*, black watered silk. *Stick*, ebony, carved with groups of flowers, ornamented with steel, and made to double as well as fold up.

DR. EDWARD HAMILTON, Grafton Street. 400

ENGLISH FAN. EARLY 18TH CENTURY. *Mount*, silk, worked in tambour, centre painted, lovers, flowers, &c. *Stick*, ivory, carved and painted; stud jewelled.

Presented to Miss Raymond, on her marriage, in 1772.

MR. ALAN COLE, South Kensington Museum. 401

SPANISH FAN. MODERN. *Mount*, photographed, 'Scenes in the Bull-fight,' with portraits.

MRS. C. J. FREAKE, Cromwell Road. 402

ITALIAN FAN MOUNT. MIDDLE OF 18TH CENTURY. Pannelled and ornamented in Pompeian style.

MR. THOMAS MOSS, Chelmsford. 403

FAN MOUNT. Paper; subject, 'Diana.'

LENT BY — NO.

MR. THOMAS MOSS, Chelmsford. 404

FAN MOUNT. EARLY ITALIAN. 'The Fall of Jericho.'

MDLLE. ALIDA STOLK, Paris. 405

FAN MOUNT. MODERN. Silk, painted flowers, primula, with butterflies, on blue ground.

MDLLE. ALIDA STOLK, Paris. 406

FAN MOUNT. MODERN. Silk, painted flowers, roses, iris, &c., on buff ground.

CAPTAIN L. GRIFFITHS, R.A. 407

FAN MOUNT. EARLY ITALIAN. Ascribed to Giulio Clovio. Painted on vellum, 'Venus and Vulcan;' groups of Cupids at the Forge, sharpening arrows, &c.

DEPARTMENT OF SCIENCE AND ART. 408

FAN MOUNT. ITALIAN, 17TH CENTURY. 'Bacchus and Ariadne,' after Guido Reni.

THE DUCHESS OF NORTHUMBERLAND. 409

DRESS FAN FRAMED. FRENCH, 18TH CENTURY. *Mount*, painted on vellum, 'Esther.' *Stick*, mother-of-pearl, enriched with figures in relief and architecture; finely gilt with variegated gold.

Given to the Duchess in 1845, by Millicent, Duchess of Manchester.

MADAME REBOURS, Paris. 410

FAN MOUNT. MODERN FRENCH. Designed by H. Lemann. 'Molière surrounded by the creations of his genius.'

MDLLE. ALIDA STOLK, Paris. 411

FAN MOUNT. MODERN. Silk, painted flowers, iris and rose, with butterflies, on buff ground.

DEPARTMENT OF SCIENCE AND ART. 412

FAN MOUNT. Wreath of poppies and cornflowers on a white ground.

This design, by Charlotte James, was awarded the first prize in the Department, Competition, 1868.

MDLLE. ALIDA STOLK, Paris. 413

FAN MOUNT. MODERN. Silk, painted groups of flowers, carnations, and dragon-flies.

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